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GUITAR TAB ANTHOLOGY

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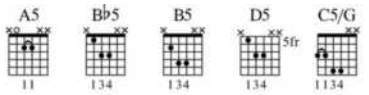
Ace Of Spades

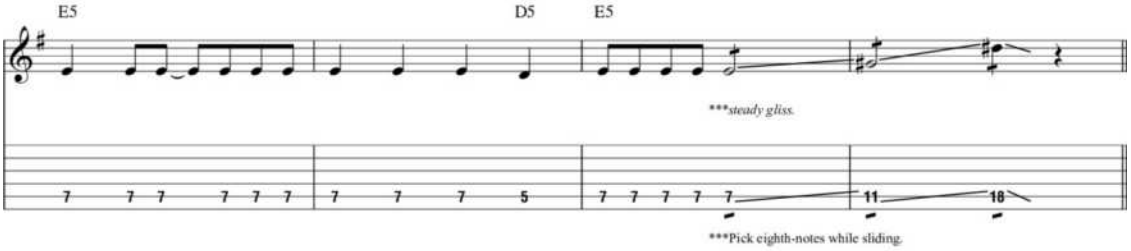
Words and Music by Ian Kilmister, Edward Clarke and Philip Taylor



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro
Very fast ♩ = 282

*Elec. Bass arr. for gtr.
**Chord symbols reflect overall harmony.



***Pick eighth-notes while sliding.

Gtr. 1 tacet

†Composite arrangement

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Verse

G

1. If you like to gam - ble, I tell you I'm your man. You
2. Play - ing for the high one, danc - in' with the dev - il.
3. Push - ing up the an - te, I know you've got to see me.

*T

*T = Thumb on 6th string

win some, lose some, it's all the same to me.
Go - in' with the flow, it's all a game to me.
Read 'em and weep, the dead man's hand a - gain.

T

Gtrs. 2 & 3: w/ Riff A (2 times)

E5 D5

2nd time, Gtr. 4: w/ Fill 1

E5 D5

Gtr. 4 (dist.)

f

1/2

Fill 1

Gtr. 4

1/2

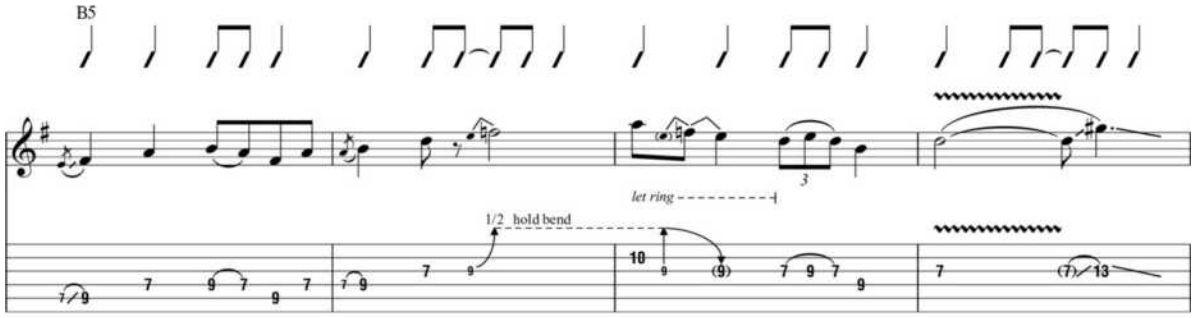
E5
D5
E5
The
I
Riff B
End Riff B
1/2
1/2
14 (14)
Gtr. 4 tacet
D5
C5
pleas - ure is to play, it makes no dif - f'rence what you say.
Sev - en or e - lev - en, snake eyes watch - in' you.
see it in your eyes, take one look and die.
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 2 & 3
Gtrs. 2 & 3: w/ Riff A
Gtr. 4: w/ Riff B
E5
D5
E5
The
Gtrs. 2 & 3: w/ Rhy. Fig. 1
D5
C5
I don't share your greed, the on - ly card I need is the
Dou - ble up or quit, dou - bles take a split. The
on - ly thing you see, you know it's gon - na be the
Chorus
To Coda
Gtrs. 2 & 3: w/ Riff A
E5
D5
E5
D5
Ace of Spades, the Ace of Spades.
1.
Interlude
Gtrs. 2 & 3: w/ Riff A
E5
D5
E5
D5

2.
Interlude
E5
D5
E5
D5
Gtrs. 2 & 3
P.M.
E5
D5
E5
D
You
Bridge
E5
N.C.
D5
E5
N.C.
know I'm go - ing to lose, and gam - bl - ing's for fools. But
E5
that's the way I like it, ba - by, I don't wan - na live for - ev - er.

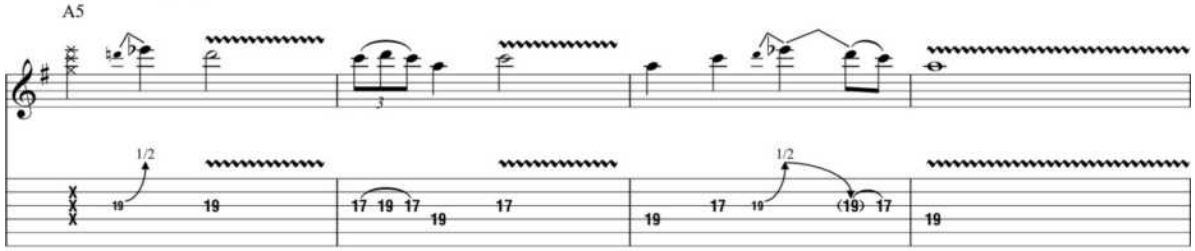
Guitar Solo

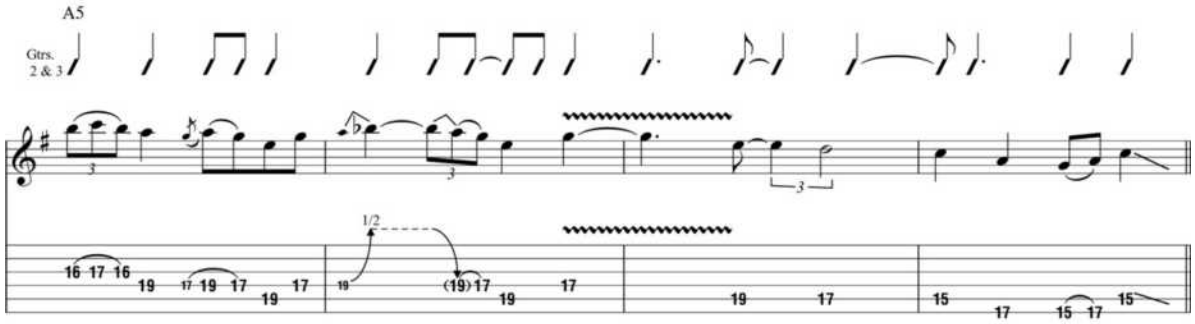
*Composite arrangement

**See top of first page of song for chord diagrams pertaining to rhythm slashes.



Gtrs. 2 & 3: w/ Rhy. Fig. 2





Interlude

Gtrs. 2 & 3: w/ Riff A (2 times)
Gtr. 4 tacet

2nd time, D.S. al Coda

Coda
Outro
E5
Gtrs. 2 & 3
Harm.
slight P.M.
Pitch: D G A D E A
slight P.M.
(cont. in slashes)
D5
C5/G
Gtrs. 2 & 3
Gtr. 4
D5
C5/G
(cont. in notation)
Gtr. 4 tacet
E D E N.C. E D E N.C.
Gtrs. 2 & 3

The Air That I Breathe

Words and Music by Philip Labonte, Oliver Herbert, Mike Martin and Jeanne Sagan

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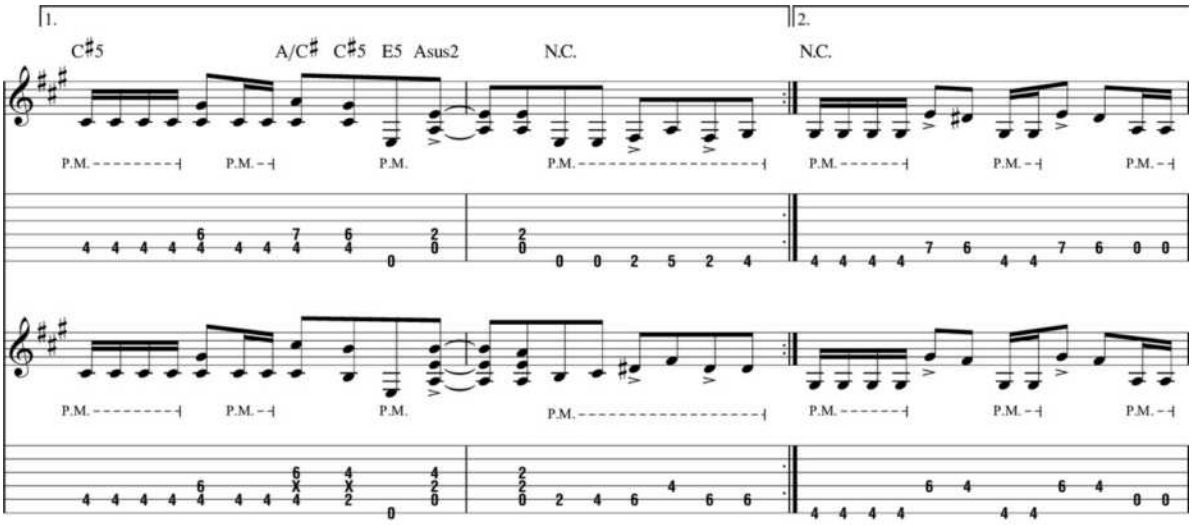
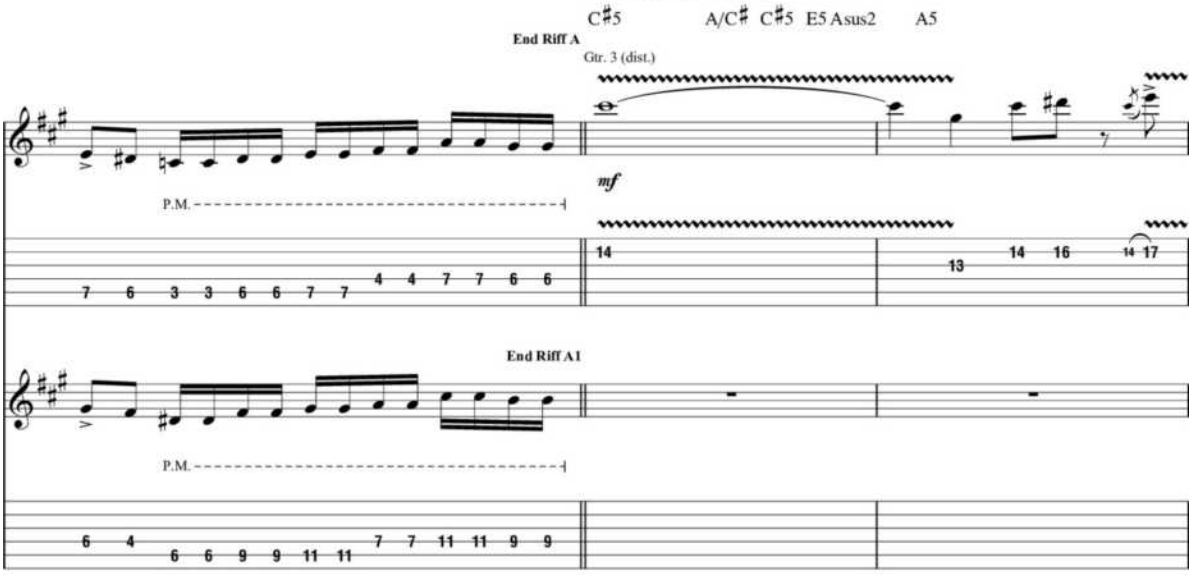
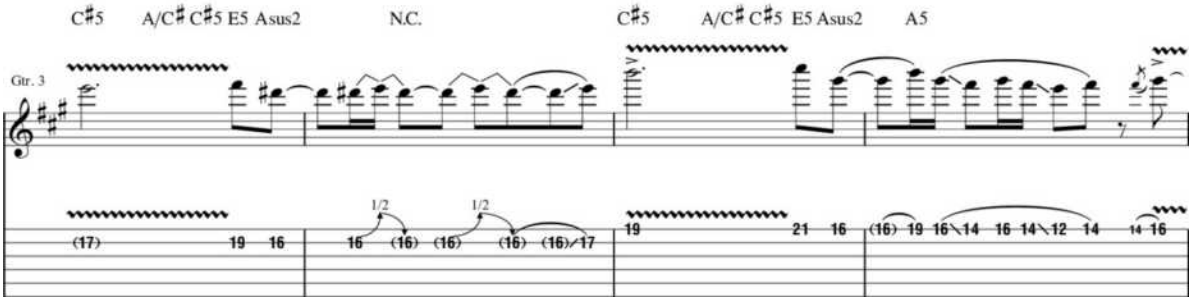


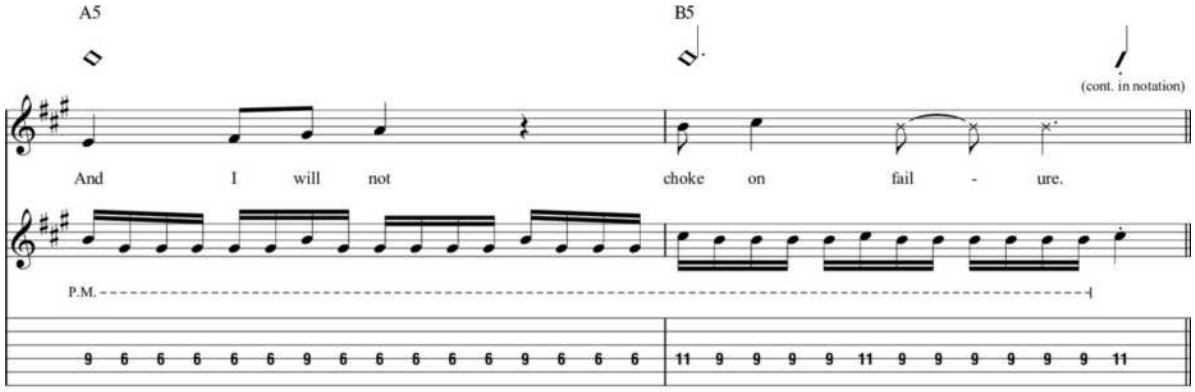
Guitar Solo

Gtrs. 1 & 2: w/ Riffs A & A1

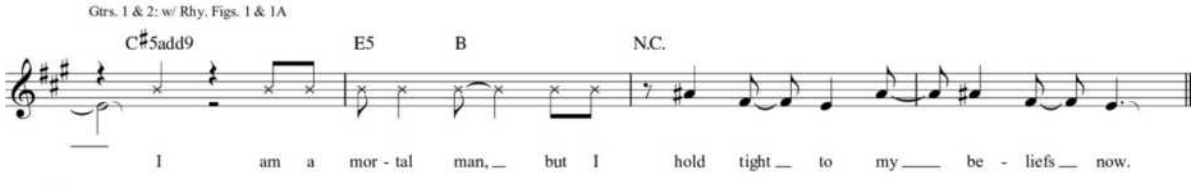




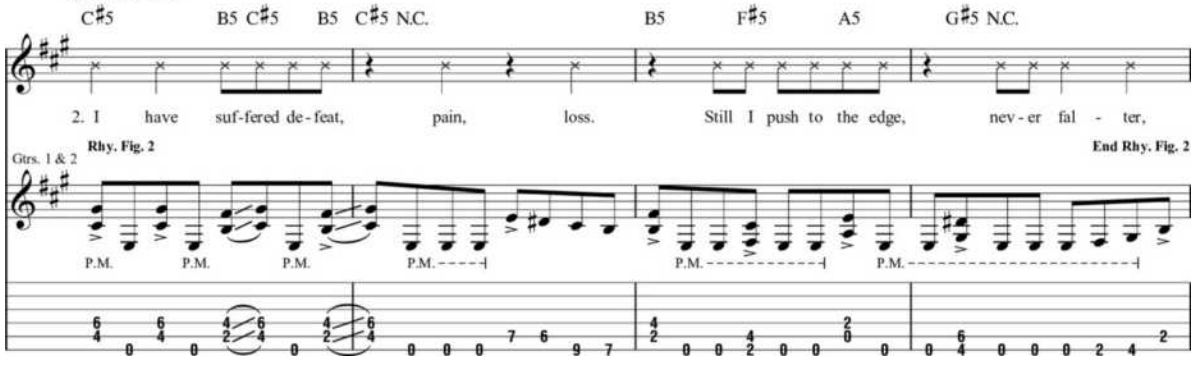
Verse
Half-time feel
Gtrs. 3 & 4 tacet
N.C.
C♯5
B5
C♯5
B5
1. I will not re - lent,
Gtr. 4 (dist.)
Riff B
*Gtrs. 1 & 2
mf
P.H.
P.M.
P.M.
P.M.
*Composite arrangement
Gtr. 3
P.H.
C♯5
N.C.
B5
F♯5
A5
G♯5
N.C.
no, no. Nev - er live with de - feat, nev - er fal - ter.
End Riff B
P.M.
P.M.
P.M.
Gtrs. 1 & 2: w/ Riff B
End half-time feel
C♯5
B5
C♯5
B5
C♯5
N.C.
B5
F♯5
A5
G♯5
N.C.
This like the air that I breathe.
I will not choke on fail - ure.
Like the air that I breathe.
Pre-Chorus
C♯5
Gtr. 1
Gtr. 2
P.M.



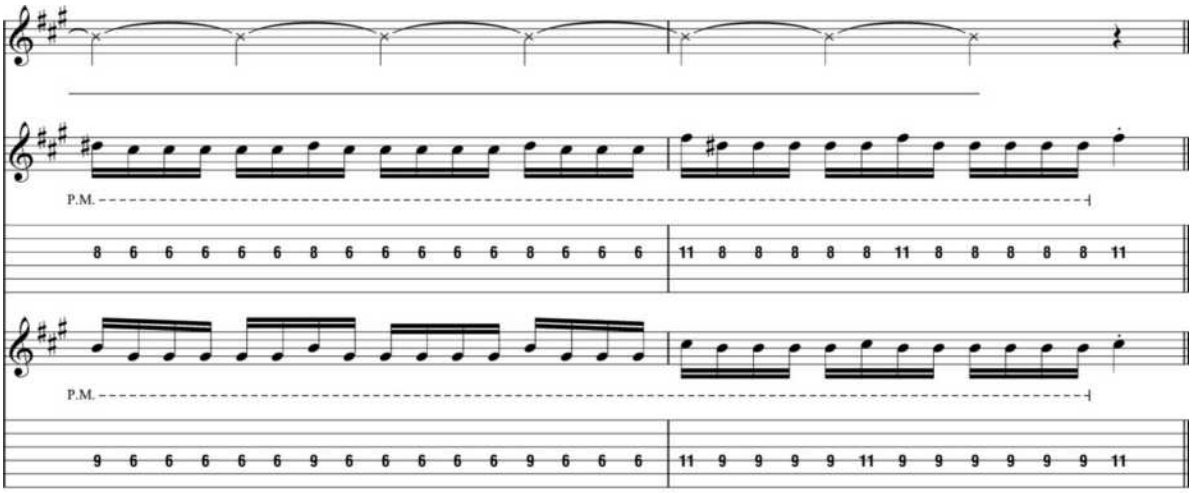
Chorus



Verse
Half-time feel



Gtr. 1: w/ Rhy. Fig. 2 (3 times)
Gtr. 2: w/ Rhy. Fig. 2
C♯5 B5 C♯5 B5 C♯5 N.C. B5 F♯5 A5 G♯5 N.C.
for this ce-ments my be - liefs.
This ce-ments my be - liefs.
You re - main my own mas - ter.
I will not re - lent, no, no.
Nev-er suf-fer de-feat, nev-er fal - ter,
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2
P.M.
Gtr. 2: w/ Rhy. Fig. 3
End half-time feel
You will not choke on
Interlude
N.C.
fail - ure.
Gtr. 1



Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

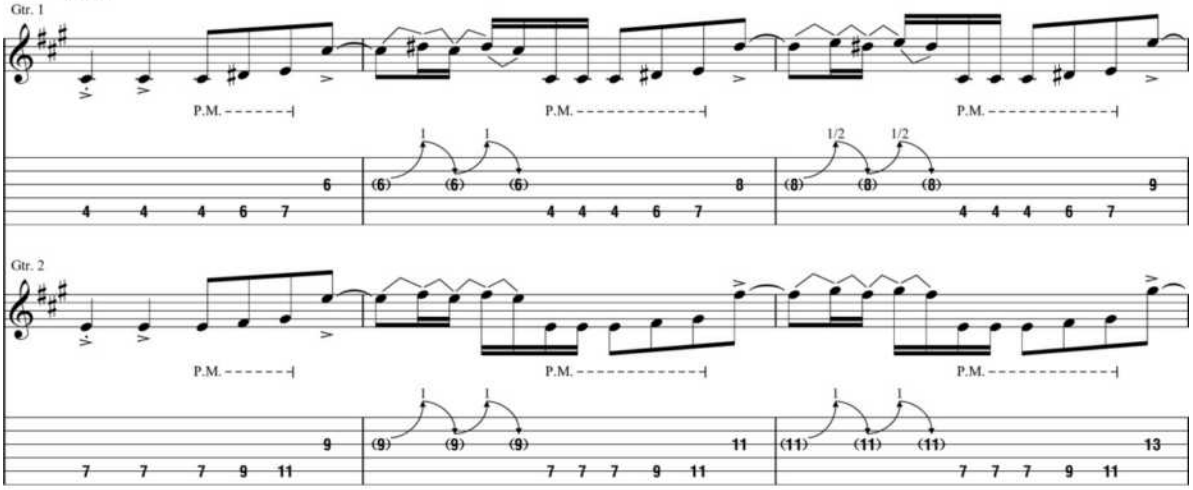
Bridge
Slower ♩ = 146

Interlude
Faster ♩ = 156

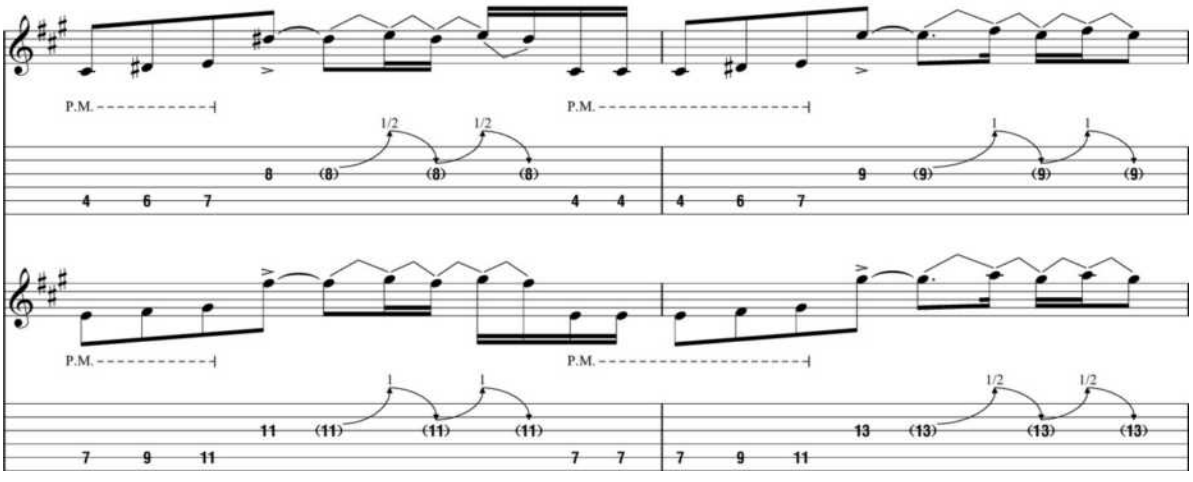
Gtrs. 3 & 4 tacet

C♯m

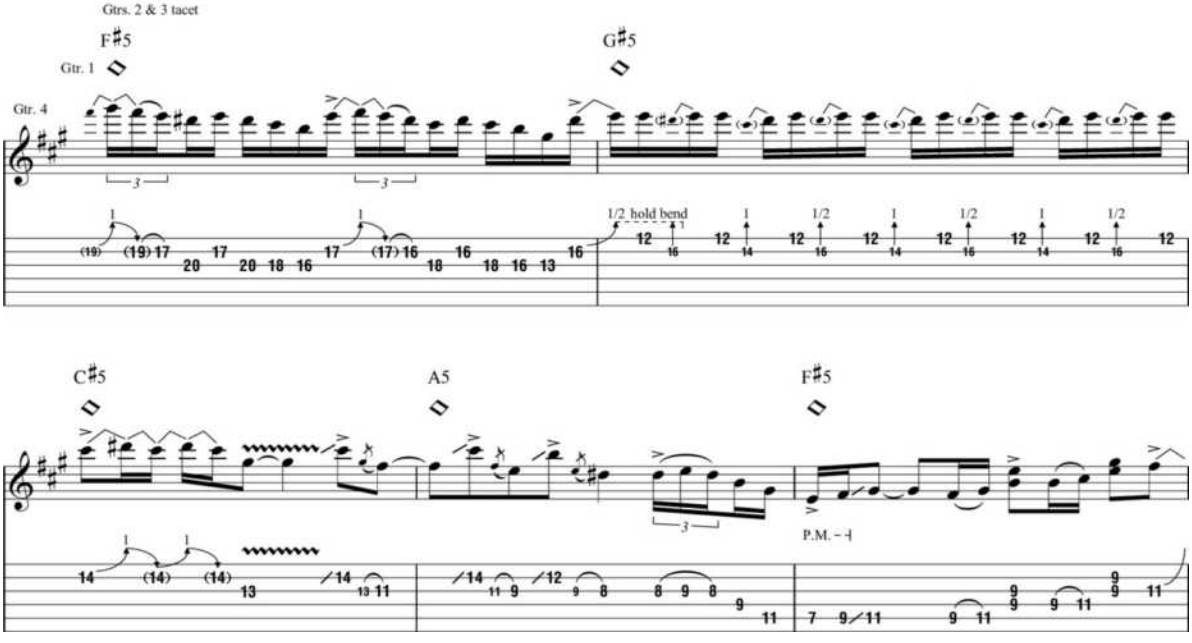
Gtr. 1



Gtr. 2



Guitar Solo
Slower ♩ = 146
C♯5
A5
loco
8va
Gtr. 4
rit.
P.M.
P.H.
Gtr. 1
(cont. in slashes)
Gtr. 2
Gtr. 3


Gtrs. 2 & 3 tacet
F♯5
G♯5
Gtr. 1
Gtr. 4
1/2 hold bend
C♯5
A5
F♯5
P.M.

Faster ♩ = 148
G♯5
C♯5
A5
1 hold bend
P.M.
F♯5
G♯5
C♯5
A5
F♯5
G♯5
P.M.
P.M. P.H.

Interlude

Tempo I

Gtrs. 1 & 2: w/ Riffs A & A1

Gtr. 4

C♯5 A/C♯ C♯5 E5 Asus2 A5

6

Outro

C♯5 B5 C♯5 B5 C♯5 E5 C♯5 B5 C♯5 B5

I will not re - lent, I will not re - lent,

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C♯5 E5 F♯5 A5 G♯5 C♯5 B5 C♯5 B5 C♯5 E5

no, no, I will not re - lent.

P.M. P.M. P.M. P.M. P.M.

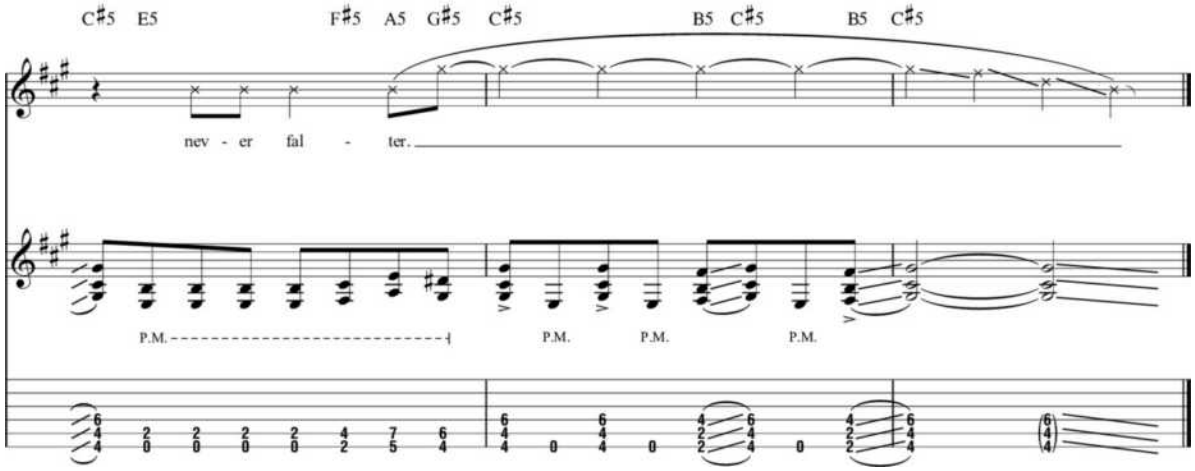
C♯5 B5 C♯5 B5 C♯5 E5 F♯5 A5 G♯5 C♯5 B5 C♯5 B5

Nev - er suf - fer de - feat, nev - er fal - ter. I will not re - lent,

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

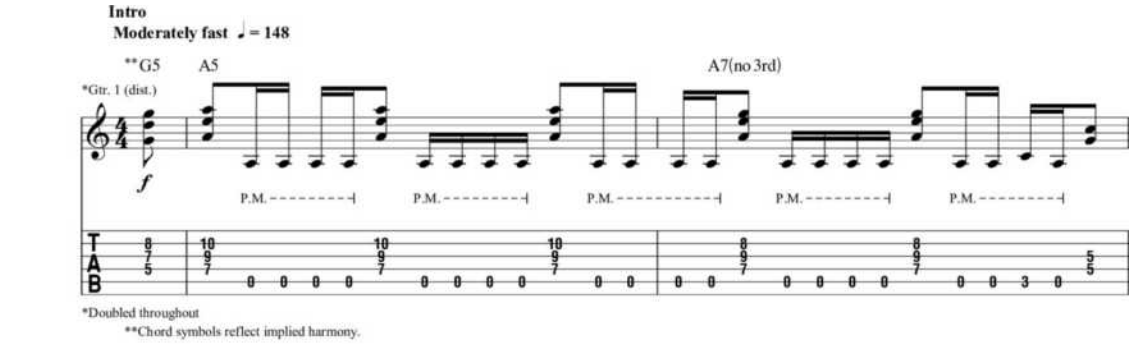
C♯5 E5 C♯5 B5 C♯5 B5 C♯5 E5 F♯5 A5 G♯5
no, no. Nev - er suf - fer, nev - er fal - ter.
P.M. P.M. P.M. P.M. P.M.

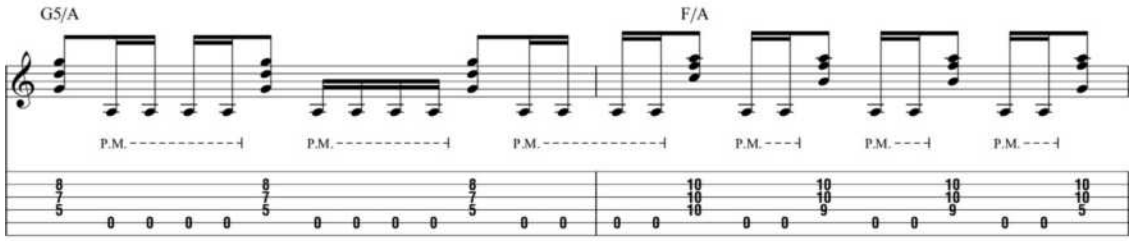
C♯5 B5 C♯5 B5 C♯5 E5 C♯5 B5 C♯5 B5
I will not re - lent, no, no. Nev - er suf - fer,
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

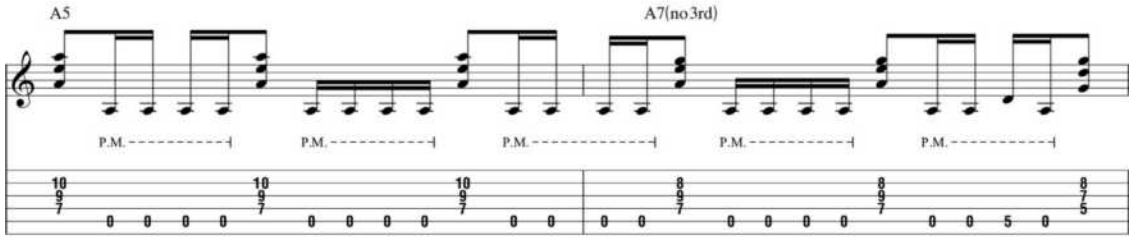

C♯5 E5 F♯5 A5 G♯5 C♯5 B5 C♯5 B5 C♯5
nev - er fal - ter.
P.M. P.M. P.M. P.M.

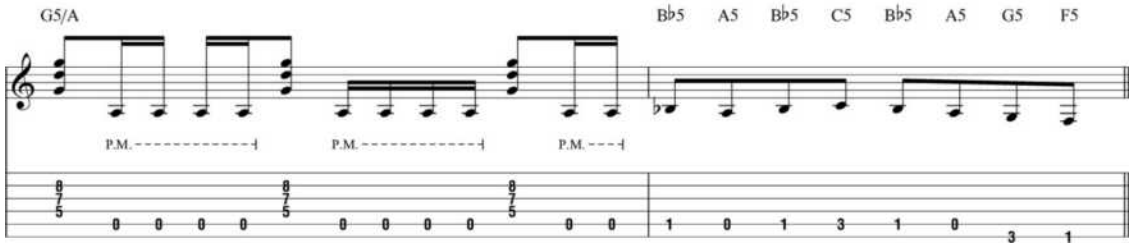
Bark At The Moon

Words and Music by Ozzy Osbourne









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Verse

3rd time, Gtr. 1: w/ Rhy. Fill 1

A5 A7(no3rd)

1. Screams break the si - lence,
2. Years spent in tor - ment,
3. Howl - ing in shad - ows,

P.M. P.M. P.M. P.M. P.M.

G5/A F/A

wak - ing from the dead of night.
bur - ied in a name - less grave.
liv - ing in a lu - nar spell,

P.M. P.M. P.M. P.M. P.M. P.M.

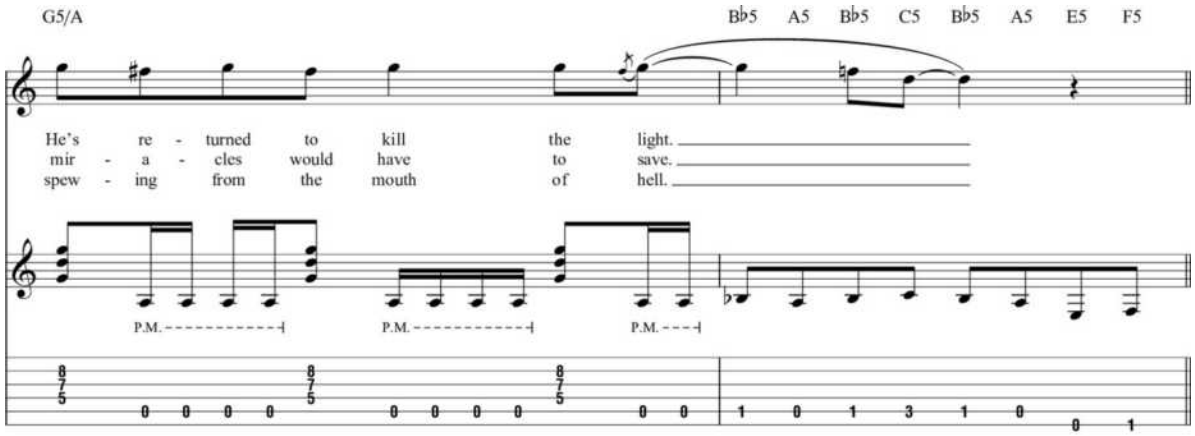
A5 A7(no 3rd)

Ven - geance is boil - ing.
Now he has ris - en,
he finds his heav - en,

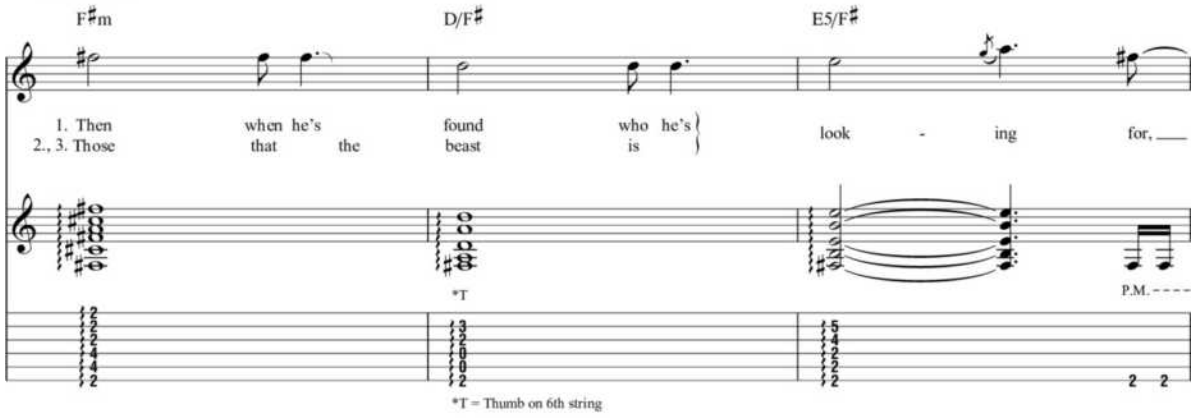
P.M. P.M. P.M. P.M. P.M.

Rhy. Fill 1
Gtr. 1

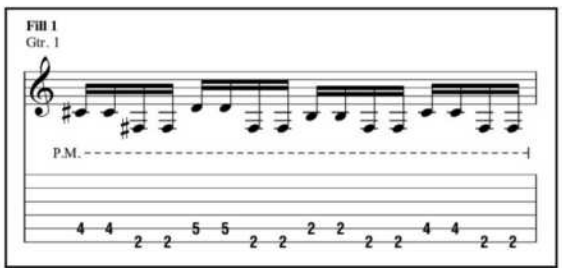
P.M. P.M. P.M.

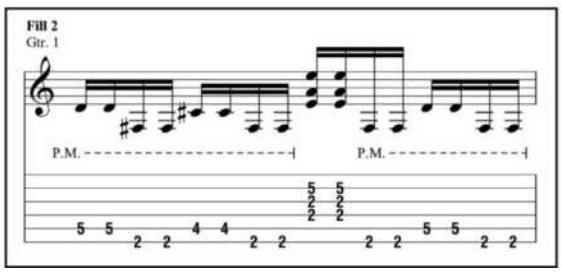

G5/A
B♭5 A5 B♭5 C5 B♭5 A5 E5 F5
He's re - turned to kill the light.
mir - a - cles would have to save.
spew - ing from the mouth of hell.
P.M.
P.M.
P.M.

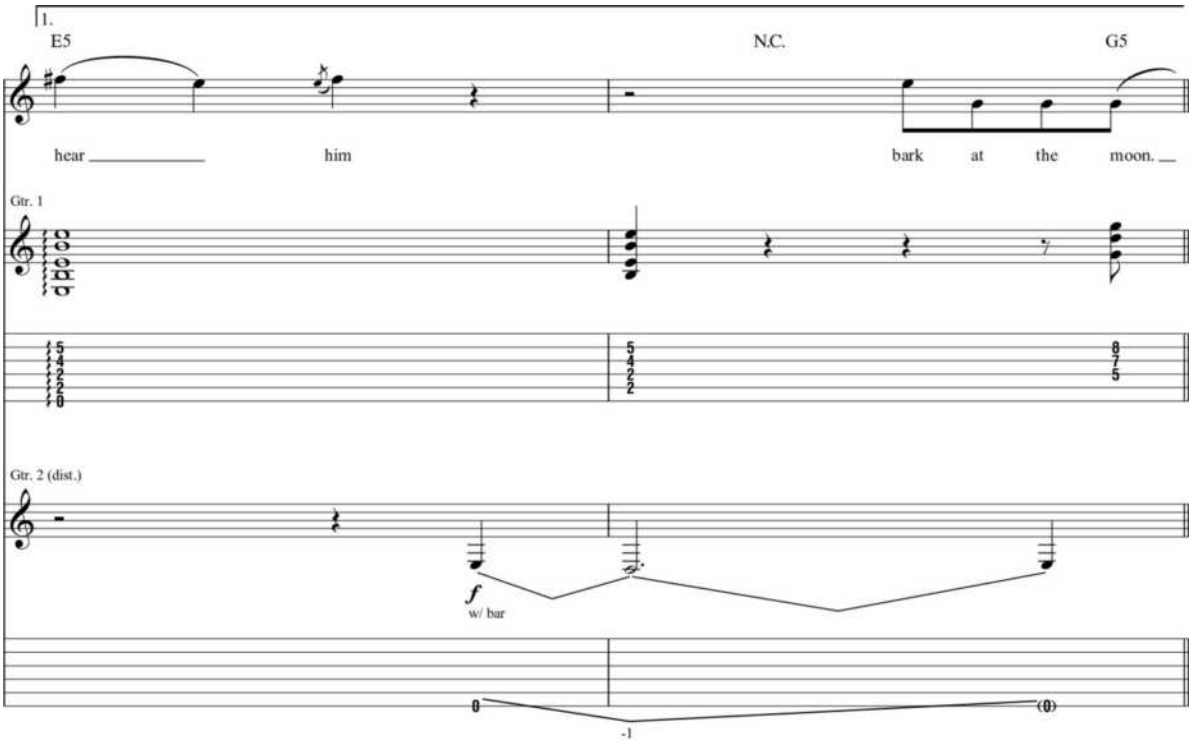
Pre-Chorus

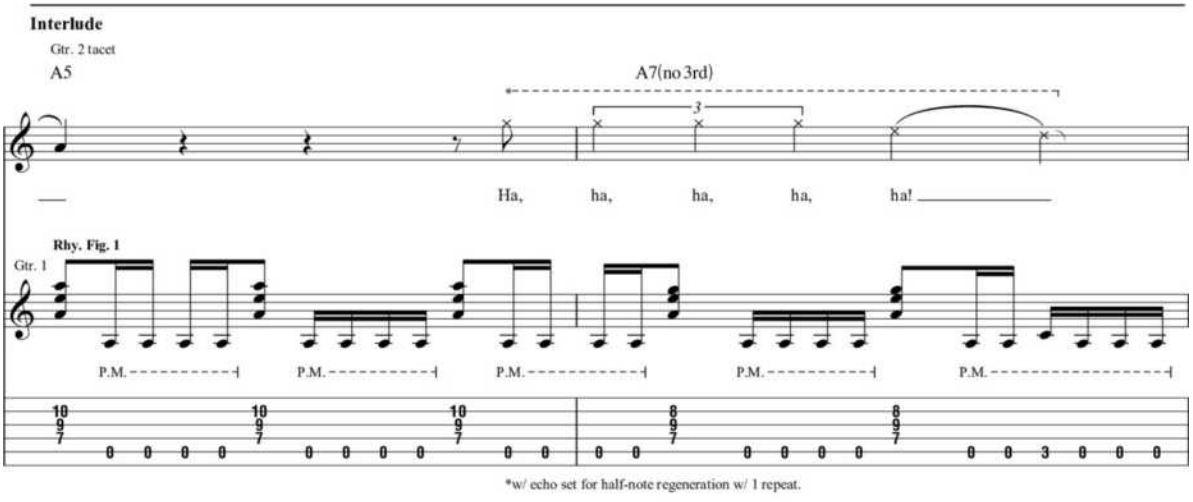

F♯m
D/F♯
E5/F♯
1. Then when he's found who he's
2., 3. Those that the beast is
look - ing for,
*T
P.M.
*T = Thumb on 6th string

2nd time, Gtr. 1: w/ Fill 1
3rd time, Gtr. 1: w/ Fill 2
F♯5
F♯m
D/F♯
lis - ten in awe and you'll
P.M.
T

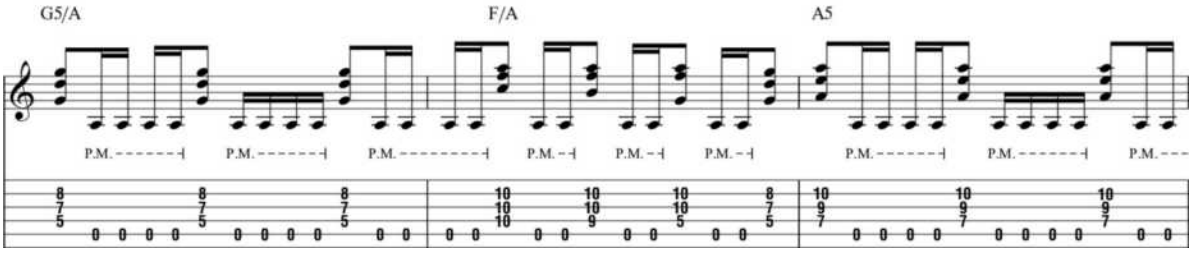

Fill 1
Gtr. 1
P.M.

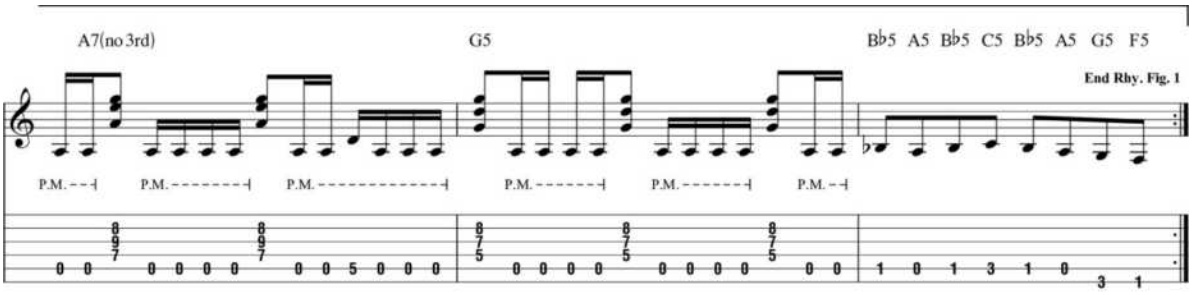

Fill 2
Gtr. 1
P.M.
P.M.

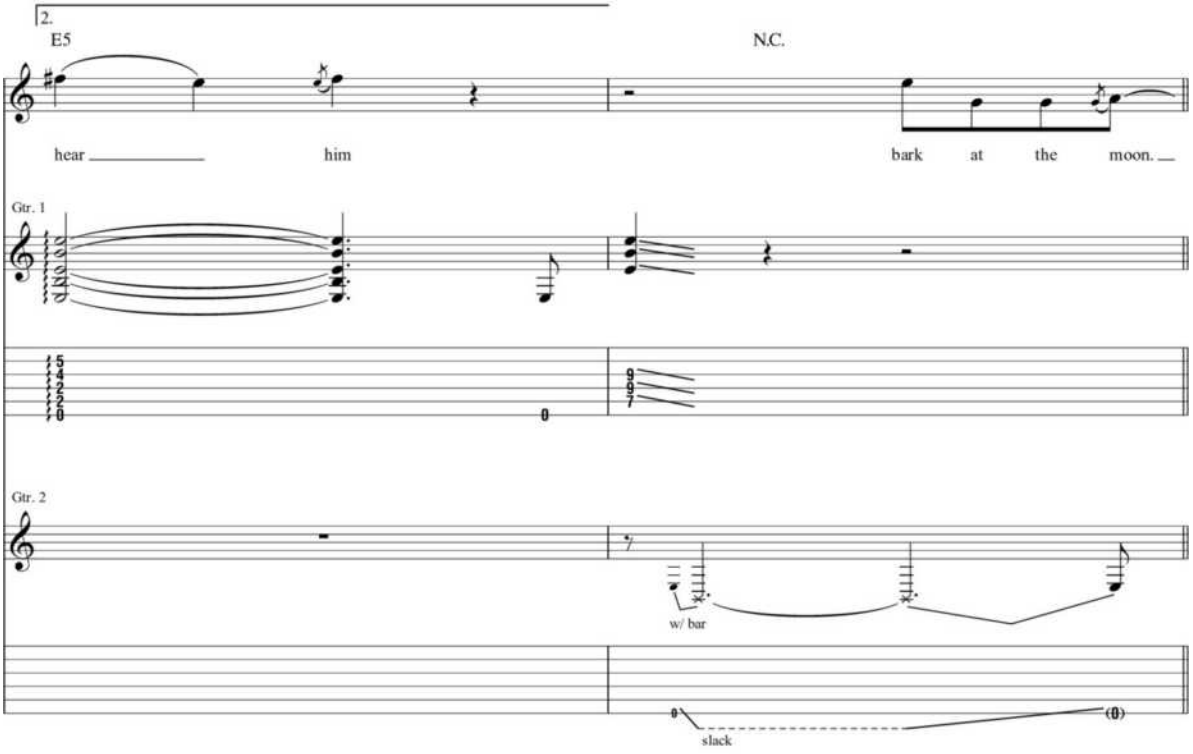




*w/ echo set for half-note regeneration w/ 1 repeat.




A7(no 3rd)
G5
B♭5 A5 B♭5 C5 B♭5 A5 G5 F5
End Rhy. Fig. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

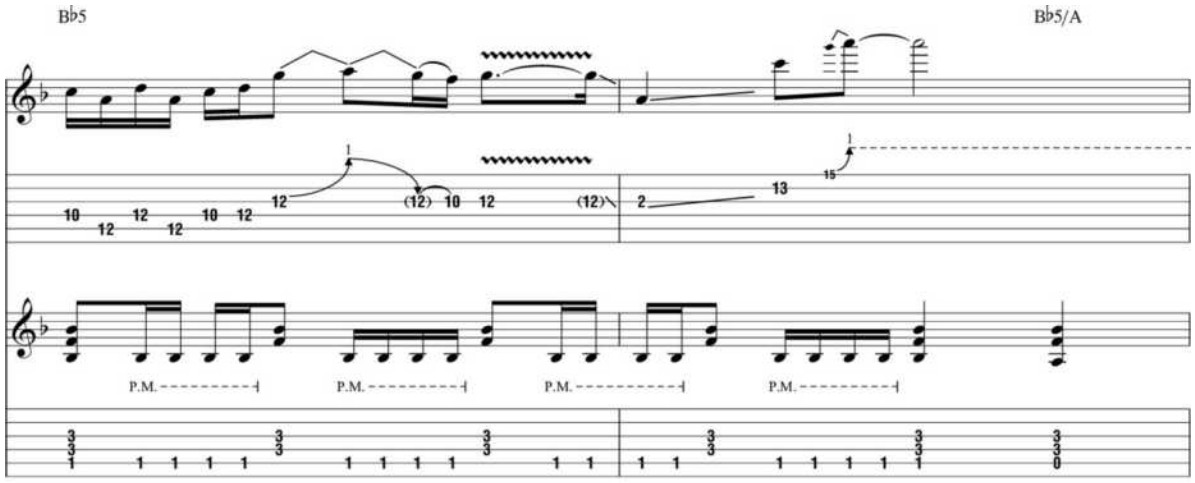

2.
E5
N.C.
hear
him
bark at the moon.
Gtr. 1
Gtr. 2
w/ bar
slack

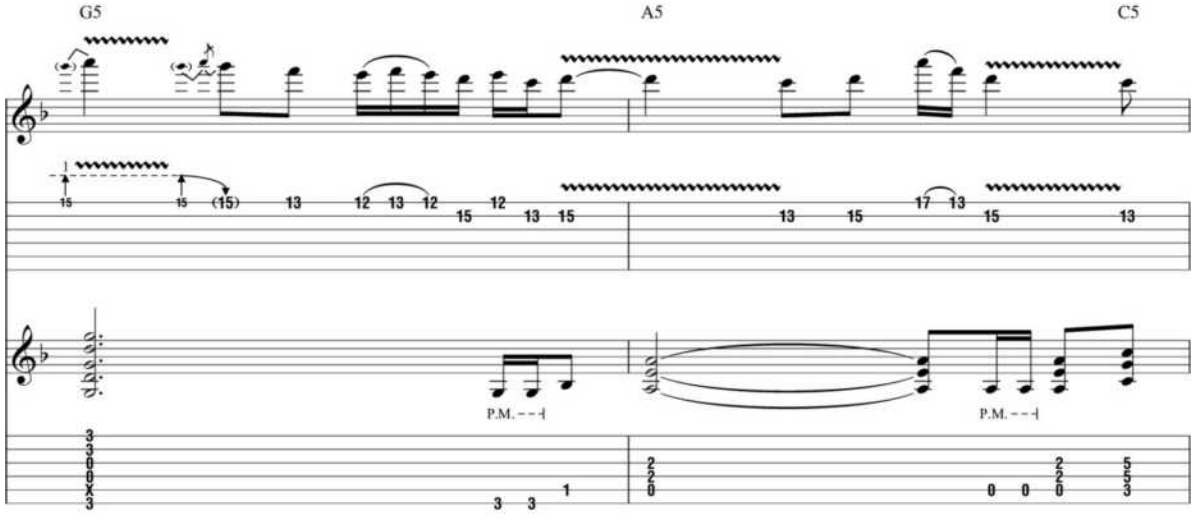
Chorus
Gtr. 2 tacet
A5
G5/A
G
Fmaj7♯11/A
Hey,
Rhy. Fig. 2
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

To Coda
E5
A5
G5/A
G
yeah, bark at the moon.
End Rhy. Fig. 2
P.M.
P.M.
P.M.
Fmaj7♯11/A
E5
P.M.
P.M.
let ring
Bridge
Half-time feel
F5
E5
F5
G5
They cursed and bur - ied him a - long with shame,
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3 (dist.)
15ma
loco
15ma
loco
mf
P.M. P.M. P.H.
P.M. P.M. P.H.
Gtr. 1
let ring

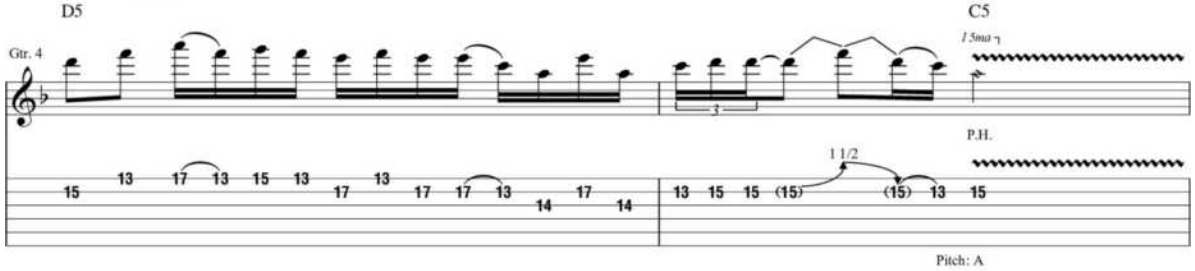
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
F5
E5
F5
G5
and thought his time - less soul had gone, gone.
Gtr. 1
let ring
F5
E5
F5
G5
In emp - ty burn - ing hell, un - ho - ly one.
F5
E5
D5
C
B♭
B♭sus2♯11
B♭
But he's re - turned to prove them wrong,
Gtr. 4 (dist.)
*pp
fdbk.
*Vol. swell
Gtr. 1
let ring

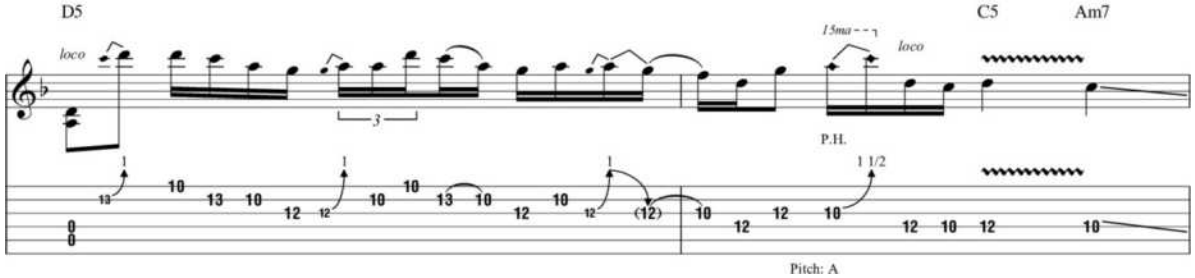
End half-time feel
B♭sus2
B♭
C
Csus2
so wrong.
Oo, yeah, ba - by.
mf
let ring
let ring
Guitar Solo
D5
C5
grad. bend
1/2
grad. release
Rhy. Fig. 4
P.M.
D5
C5
Am7
15ma
loco
1/2
P.H.
End Rhy. Fig. 4



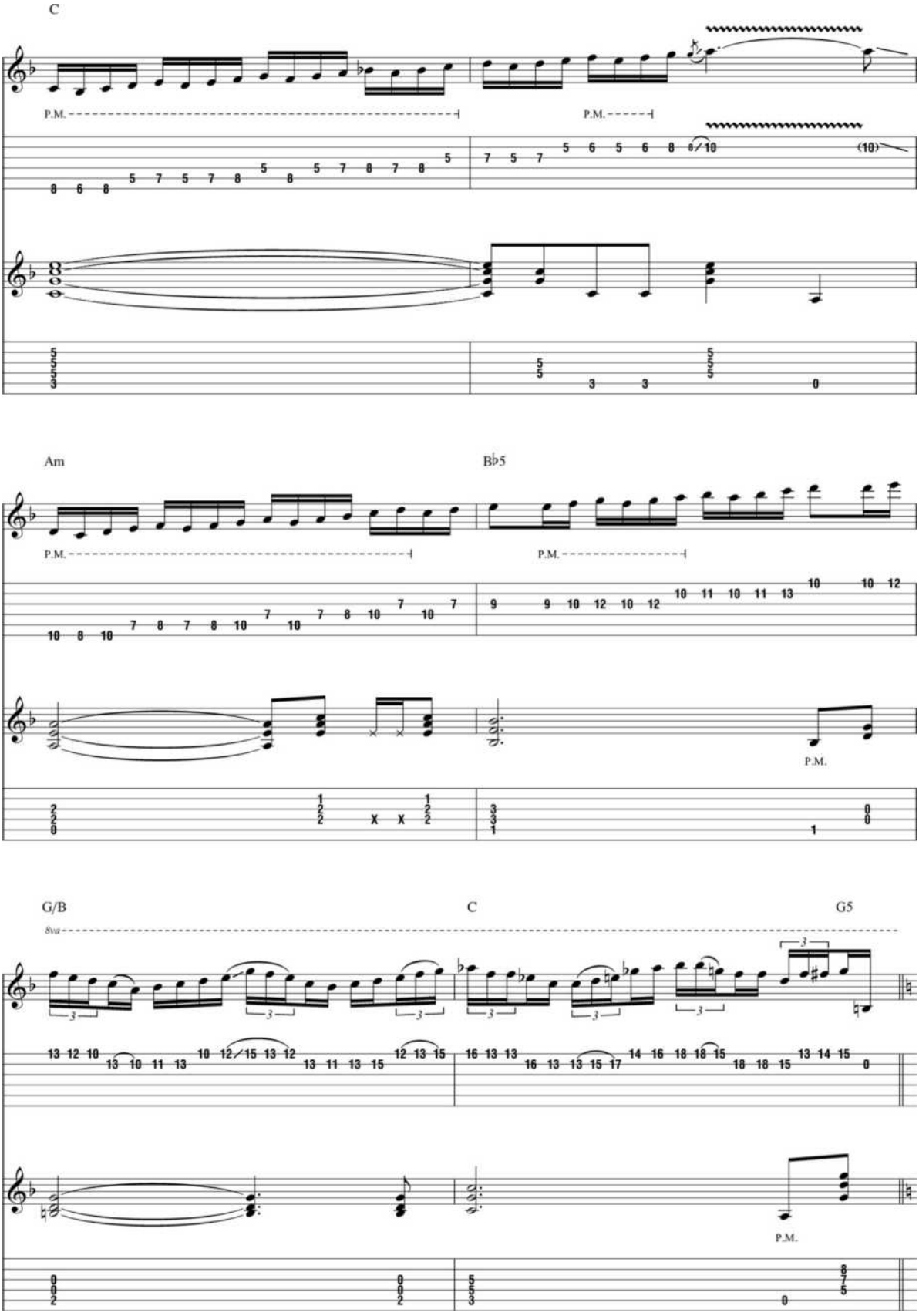


Gtr. 1: w/ Rhy. Fig. 4



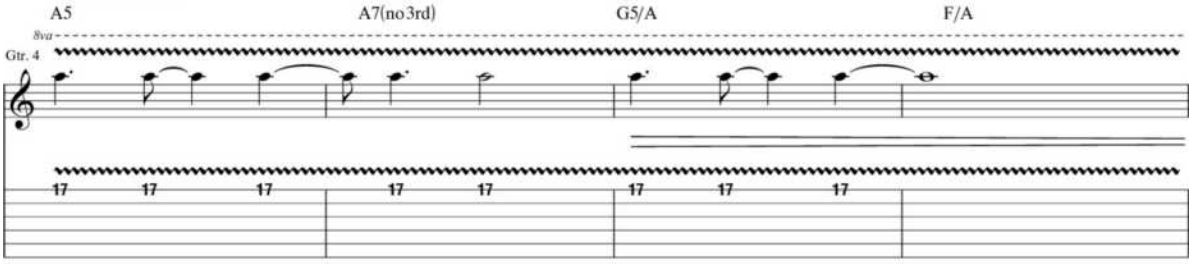


B♭5
C5
Gtr. 4
P.M.
Gtr. 1
P.M.
P.M.
P.M.
P.M.
D5
1/2
1
1/4
P.M.
P.M.
P.M.
P.M.
B♭
P.M.
P.M.


C
P.M.
P.M.
(10)
Am
B♭5
P.M.
P.M.
P.M.
G/B
C
G5
8va
P.M.

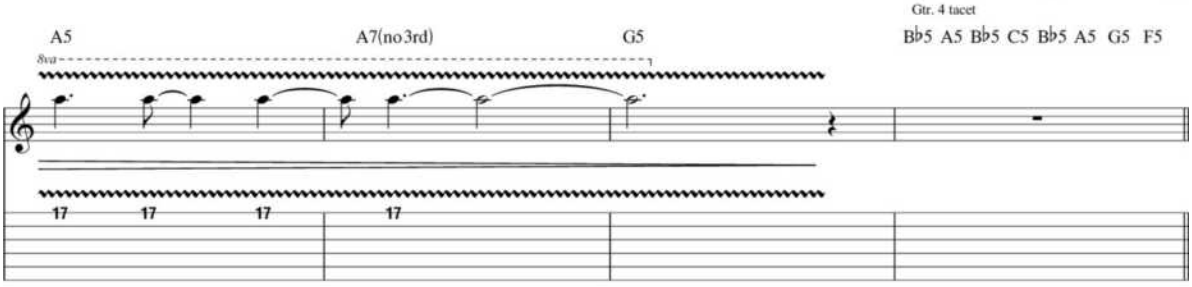
Interlude

Gtr. 1: w/ Rhy. Fig. 1

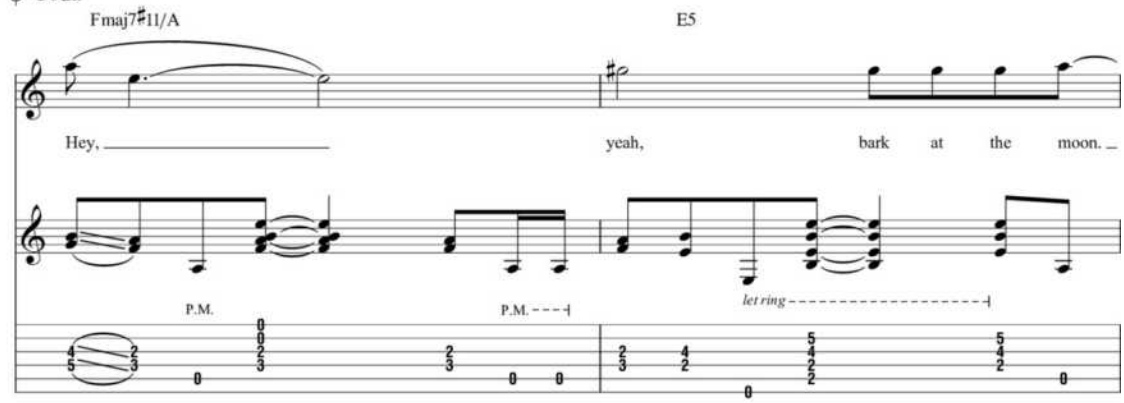


D.S. al Coda
(take 2nd ending)

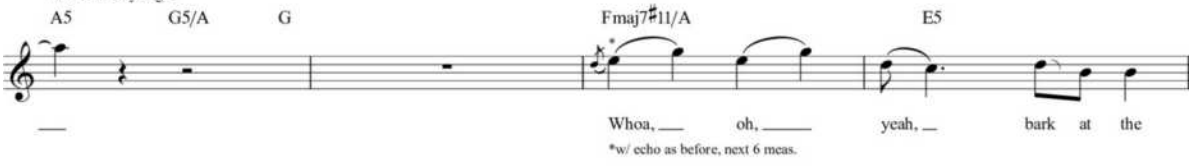
Gtr. 4 tacet



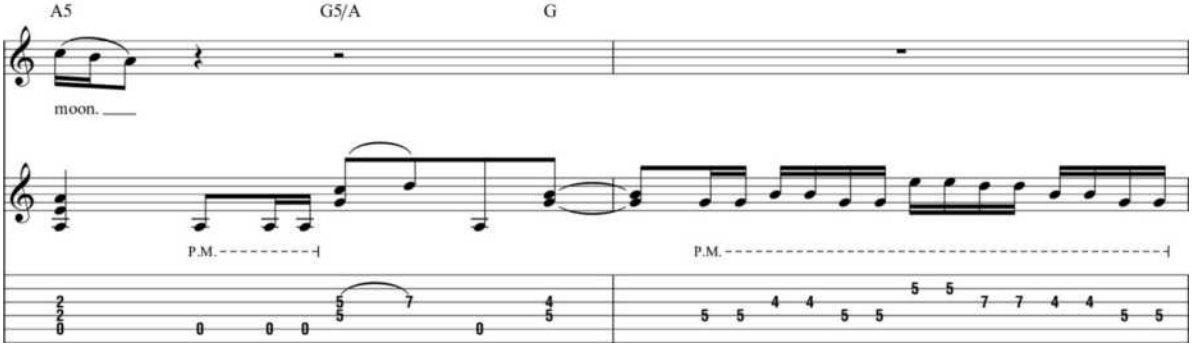
Coda

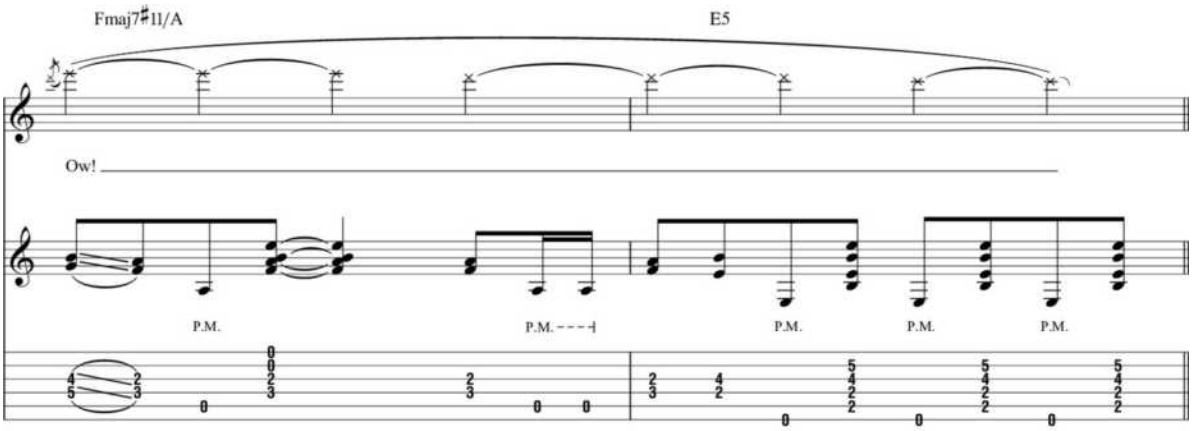


Gtr. 1: w/ Rhy. Fig. 2



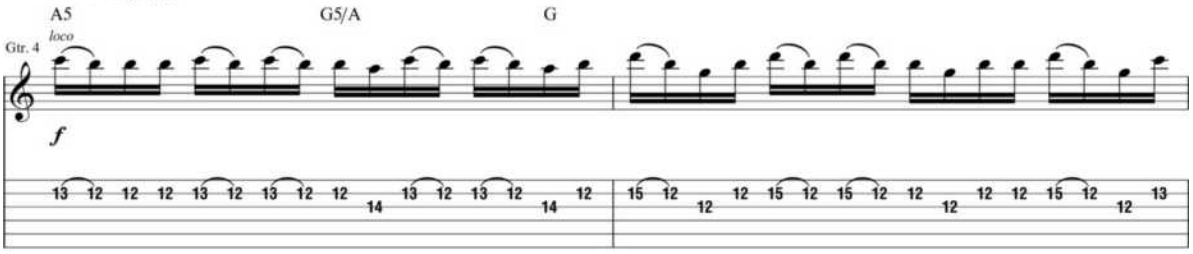
*w/ echo as before, next 6 meas.

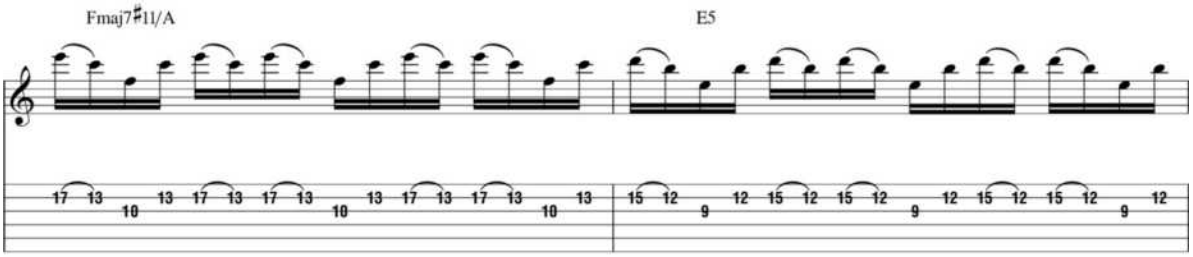




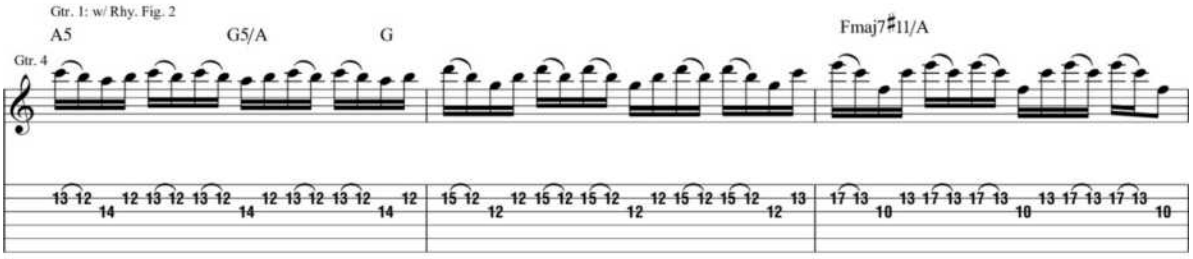
Outro-Guitar Solo

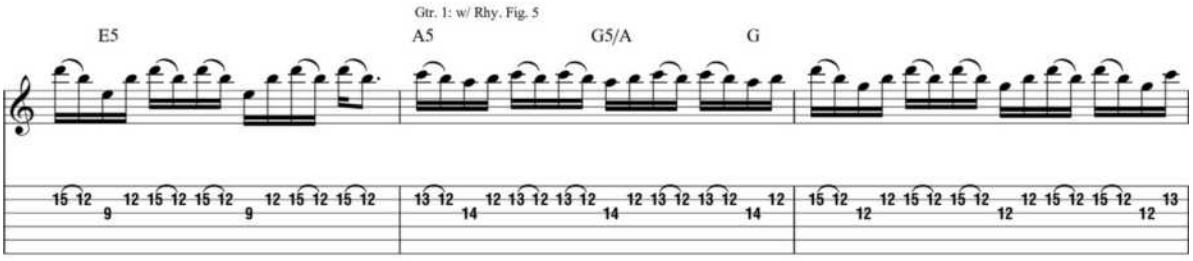
Gtr. 1: w/ Rhy. Fig. 2





Fmaj7♯11/A
E5
3
P.M.
P.M.
P.M.


Gtr. 1: w/ Rhy. Fig. 2
A5
G5/A
G
Fmaj7♯11/A
Gtr. 4


Gtr. 1: w/ Rhy. Fig. 5
E5
A5
G5/A
G

Fmaj7♯11/A
E5
G5
A5
N.C.
Gtr. 4
Gtr. 1
P.M.
P.M.
P.M.

Blood And Thunder

Words and Music by Brann Dailor, Brent Hinds, Bill Kelliher and Troy Sanders

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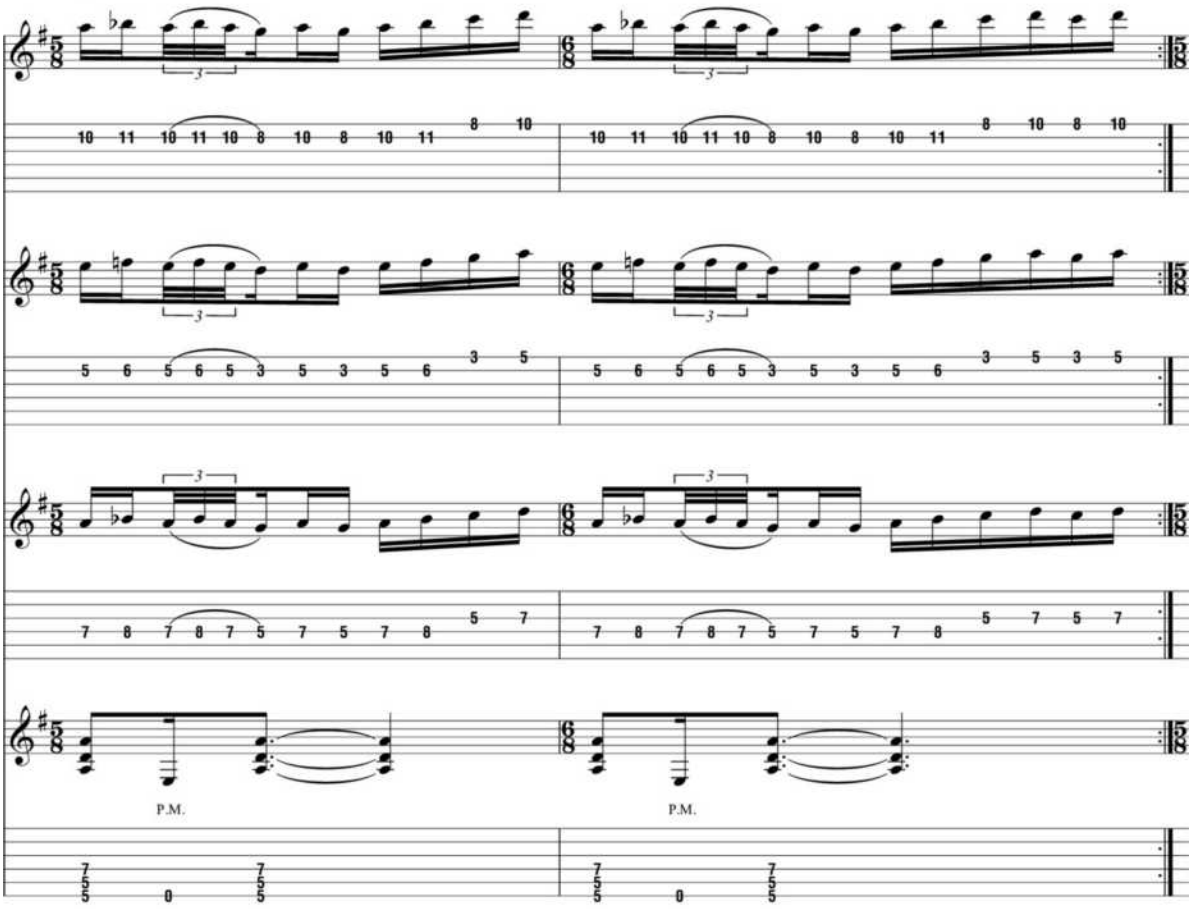
Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)
E5 D5 E5 D5 E5 D5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 F5
mind.
soul.
No man of the flesh could ev - er
I am com - plete - ly im - mersed in
Gtr. 2
P.M.
stop me.
dark - ness.
The fight for this fish is a fight to the
As I turn my bod - y a - way from the
Gtr. 1
Gtr. 2
Chorus
E5 B♭5 G5 D♭5 B♭5 E5 C♯5 G5 E5
death.
sun.
White whale, ho - ly grail!
Voc. Fig. 1
End Voc. Fig. 1
(L.)
Rhy. Fig. 2
Rhy. Fig. 2A

C♯5
G5
E5
C♯5
E5
End Rhy. Fig. 2
1/2
End Rhy. Fig. 2A
P.S.
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
Bkgd. Voc.: w/ Voc. Fig. 1
E5 B♭5 G5 D♭5 B♭5 E5 C♯5 G5 E5 C♯5 G5 E5 C♯5 E5
White whale, ho - ly grail!
Interlude
E5
Gtr. 4 (dist.)
Gtr. 5 (dist.)
Gtr. 6 (dist.)
Gtrs. 2 & 3
mf

D5/A



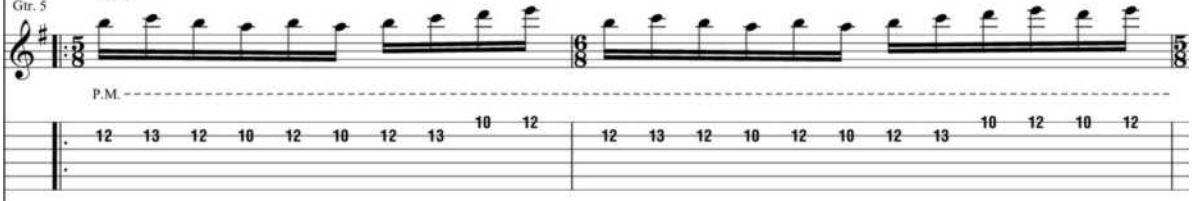
Gtrs. 2 & 3 tacet

E5

Gtr. 4

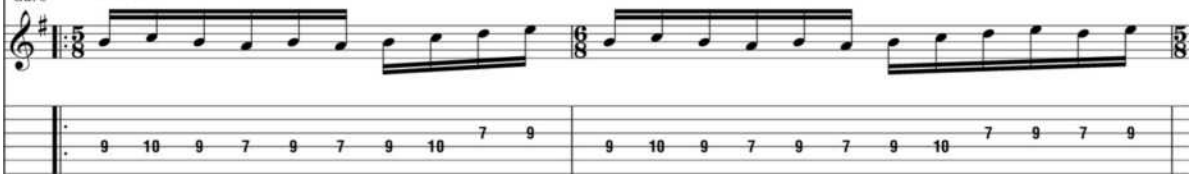
Gtr. 5

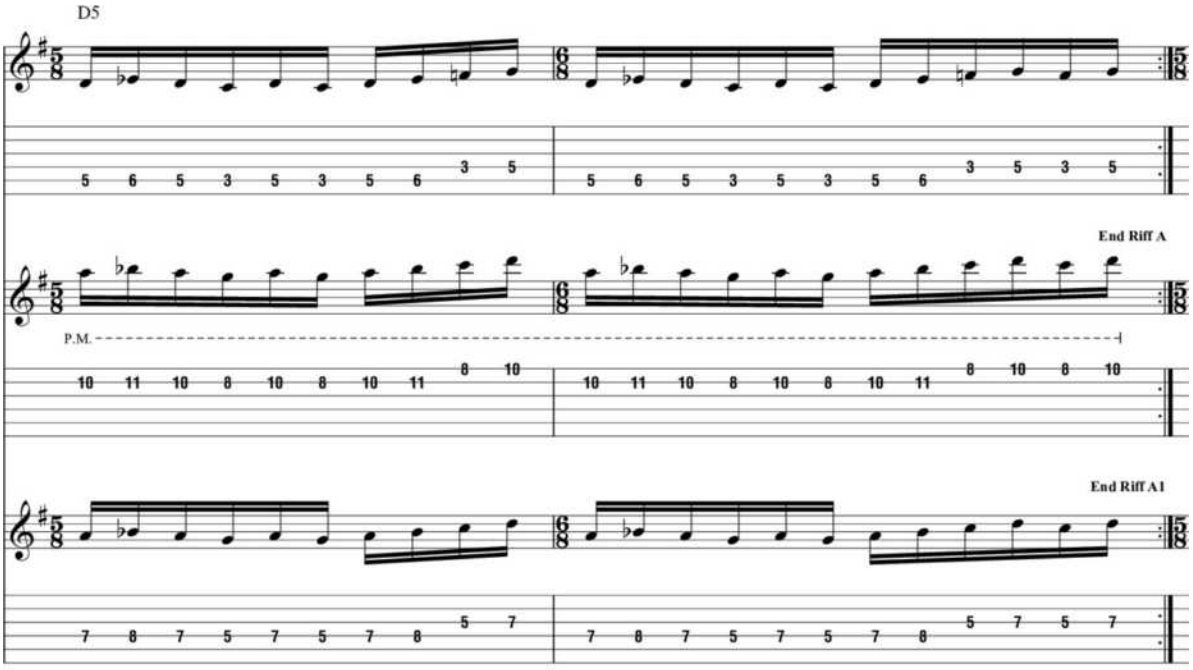
Riff A



Gtr. 6

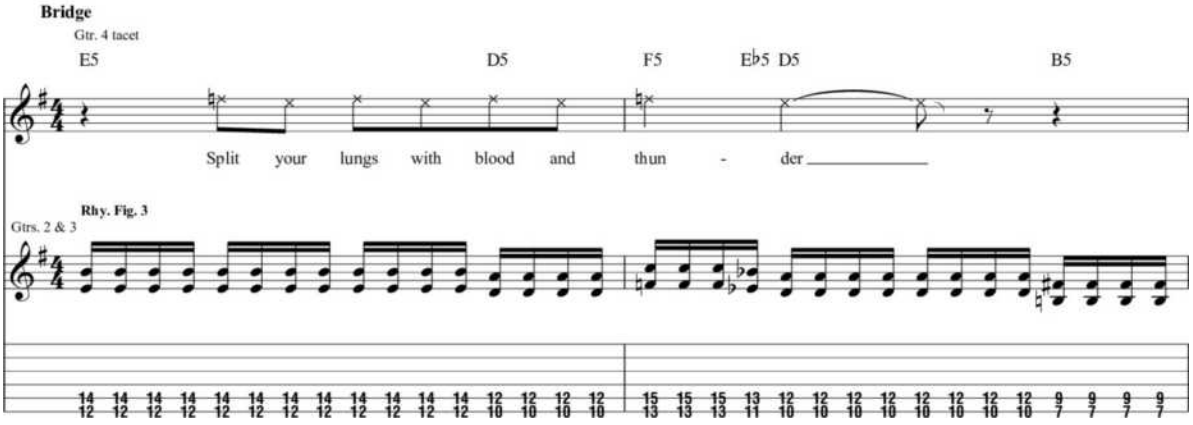
Riff A1




D5
End Riff A
P.M.
End Riff A1

Gtrs. 5 & 6: w/ Riffs A & A1 (2 times)
E5
Gtr. 4

D5


Bridge
Gtr. 4 tacet
E5
D5
F5
E♭5
D5
B5
Split your lungs with blood and thun - der
Rhy. Fig. 3
Gtrs. 2 & 3

D5 C5 B5 G♯5 B5 A5 G♯5 F♯5 G5 F♯5 E5
when you see the white whale.
End Rhy. Fig. 3
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)
D5 F5 E♭5 D5 B5 D5 C5 B5 G♯5 B5 A5 G♯5 F♯5 G5 F♯5 E5
Break your backs and crack your oars, men, if you wish to pre - vail.
This iv' - ry leg is what pro - pels me, har - poons thrust in the sky.
Aim di - rect - ly for his crook - ed brow, and look him straight in the eye.
Chorus
Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (2 times)
Bkgd. Voc.: w/ Voc. Fig. 1
E5 B♭5 G5 C♯5 B♭5 E5 C♯5 G5 E5 C♯5 G5 E5 C♯5 E5
White whale, ho - ly grail!
Bkgd. Voc.: w/ Voc. Fig. 1
B♭5 G5 C♯5 B♭5 E5 C♯5 G5 E5 C♯5 G5 E5 C♯5 E5
White whale, ho - ly grail!
Outro
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1st 2 meas.)
E5 D5 E5 D5 E5 D5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 F5
Gtrs. 2 & 3
E5 D5 E5 D5 E5 D5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 F5
P.M.

E5 F♯5 F5 E5 F5 F♯5 F5 E5 F5 E5 F♯5 F5 E5 F5 F♯5 F5 E5 D5
Gtr. 2
Gtr. 3
P.M.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 3: w/ Rhy. Fig. 4
E5 F♯5 F5 E5 F5 F♯5 F5 E5 F5 E5 F♯5 F5 E5 D5 E5 N.C.

Bodies

Words and Music by Dave Williams, Mike Luce, C.J. Pierce and Stevie Benton

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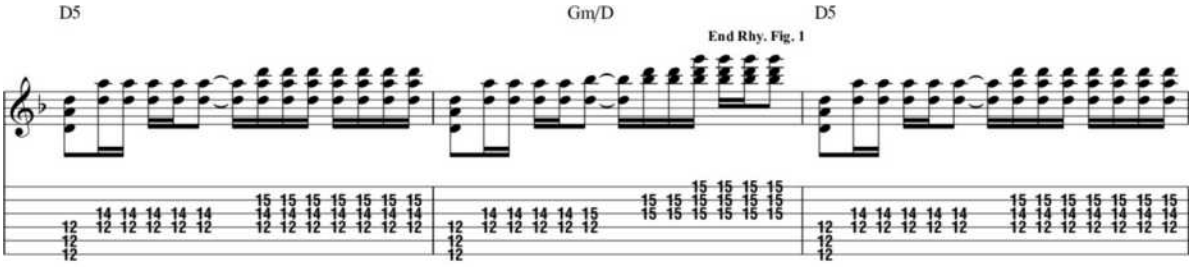
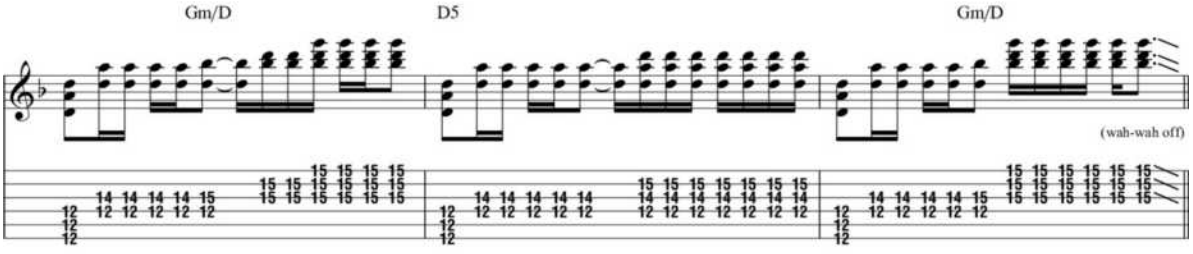
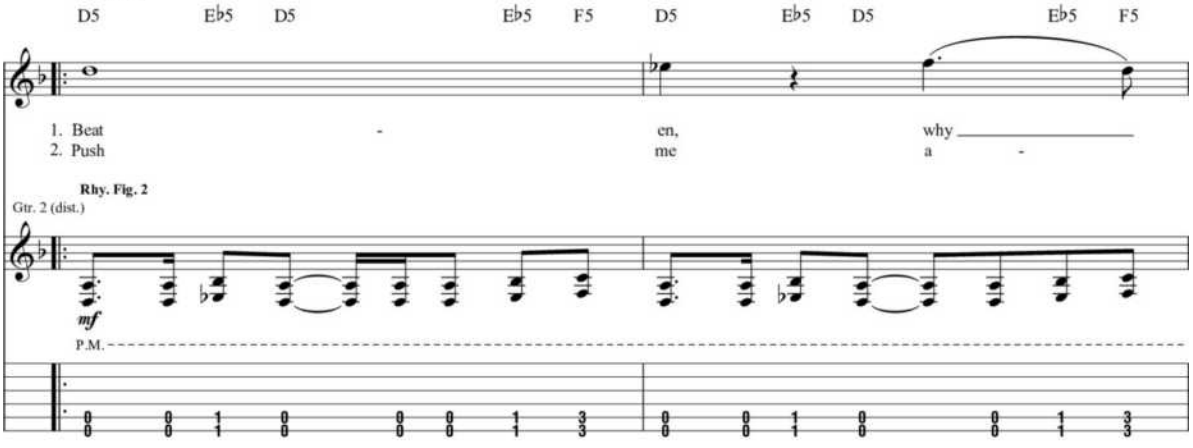




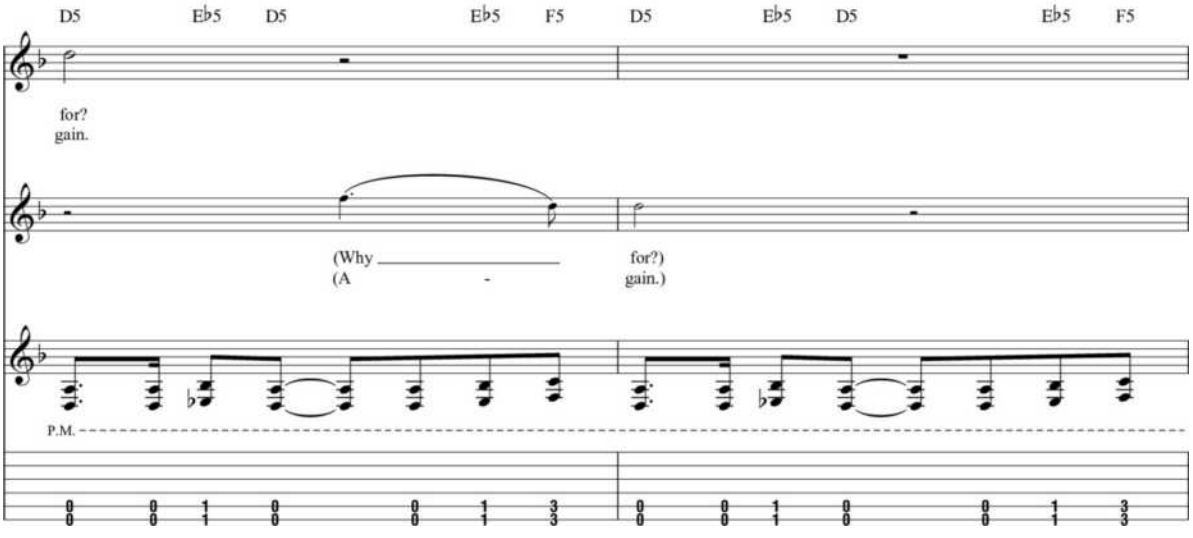
Verse

Gtr. 1 tacet



Rhy. Fig. 2

Gtr. 2 (dist.)



D5 E♭5 D5 E♭5 F5 D5 E♭5 D5 E♭5 F5
Can't This take is much the
Gtr. 3 (clean)
mf
w/ flanger
Gtr. 2
P.M.
2nd time, Gtr. 1: w/ Fill 1
D5 E♭5 D5 E♭5 F5 D5 F5 G5 A5
more. end.
(Here we go. Here we go. Here we go, now.)
End Rhy. Fig. 2
P.M.

Fill 1
Gtr. 1

Pre-Chorus

Gtr. 3 tacet

D5 Gm/B♭ D5

Noth - ing wrong with me. Noth - ing wrong with me. Noth - ing wrong with me.

(One! Two! Three!

Gtr. 2

P.M. P.M. P.M.

Gtr. 1

P.M. P.M. P.M.

Gm/B♭ D5 Gm/B♭

Noth - ing wrong with me. Some-thing's got to give. Some-thing's got to give.

Four! One! Two!

Gtr. 3

Riff A

let ring *let ring*

Gtr. 2

P.M. P.M. P.M.

Gtr. 1

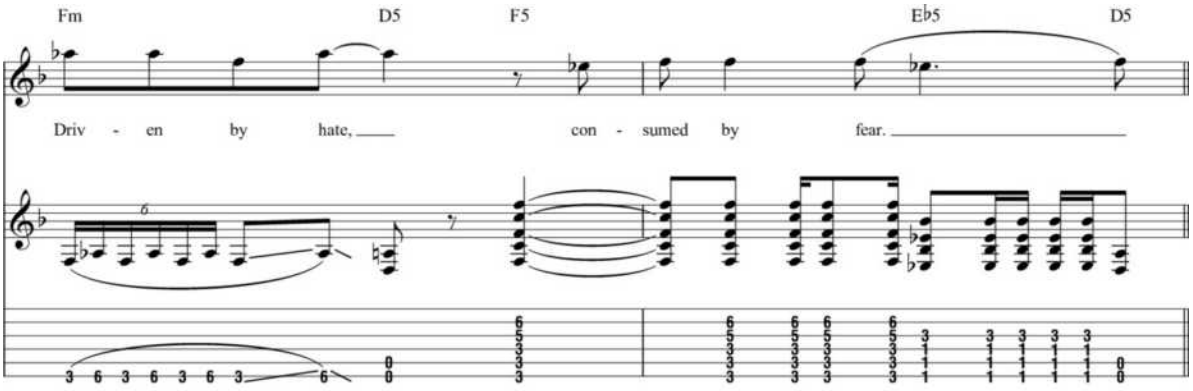
P.M. P.M. P.M.

D5
Gm/B♭
Some - thing's got to give, now!
Three!)
End Riff A
let ring
let ring
P.M.
P.M.

Chorus

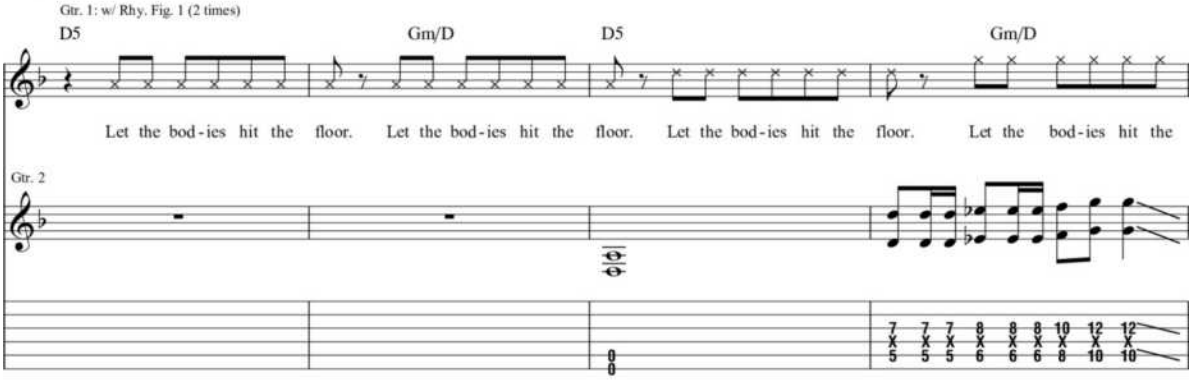
Gtrs. 2 & 3 tacet
D5 A♭5 D5 A♭5 F5 D5 A♭5 D5 A♭5 F5 D5
Let the bod-ies hit the floor! Let the bod-ies hit the floor! Let the bod-ies hit the floor!
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3
A♭5 D5 A♭5 F5 D5 A♭5
Let the bod - ies hit the floor! Let the bod - ies hit the floor! Let the bod - ies hit the

1.
2.
Gtr. 1: w/ Rhy. Fig. 1
D5 A♭5 F5 D5
Gm/D
D5
Gm/D
D5 A♭5 F5 D5
floor!
Whoa!
floor.
Bridge
Fm
D5
Skin to skin,
blood and bone. You're
Gtr. 1
P.M.
P.M.
Fm
D5
F5
E♭5
all by your - self,
but you're not a - lone. You
P.M.
P.M.
Fm
D5
want - ed in
and now you're here.
P.M.
P.M.

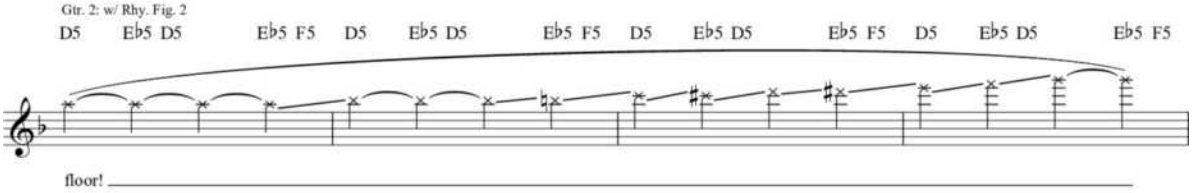


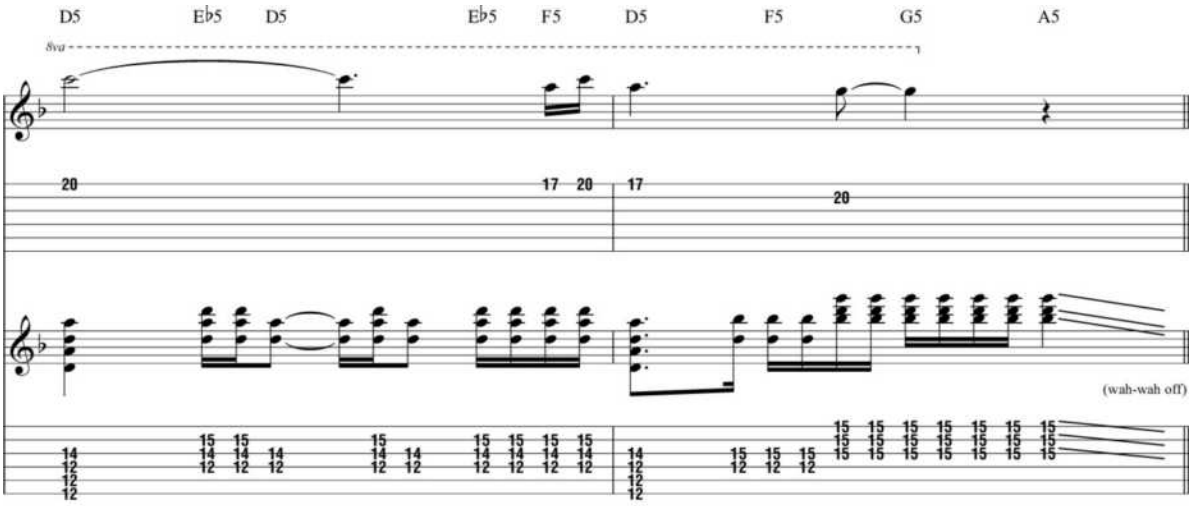
Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)



Gtr. 2: w/ Rhy. Fig. 2




D5
E♭5
D5
E♭5
F5
D5
F5
G5
A5
8va
(wah-wah off)

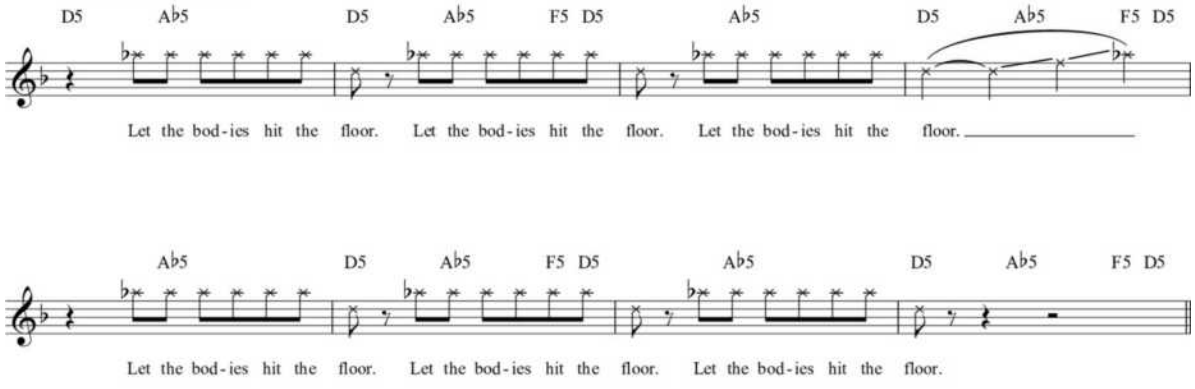
Pre-Chorus

Gtr. 4 tacet
D5
Noth - ing wrong with me.
Noth - ing wrong with me.
Noth - ing wrong with me.
(One!
Two!
Three!
Gtr. 1
P.M.
P.M.
P.M.

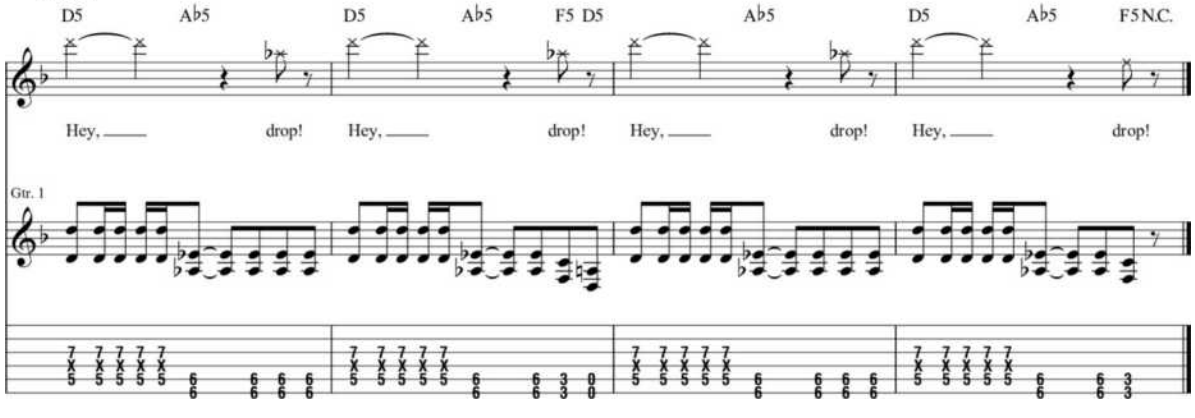
Gtr. 3: w/ Riff A
Noth - ing wrong with me.
Some - thing's got to give.
Four!
One!
P.M.
P.M.

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

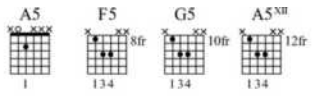


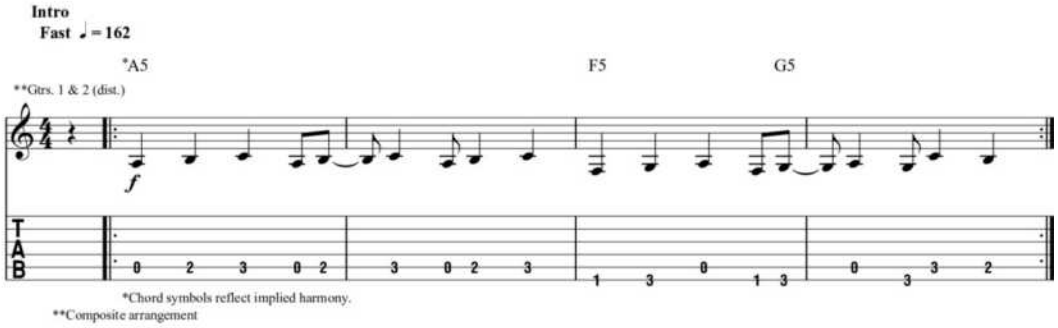
Outro

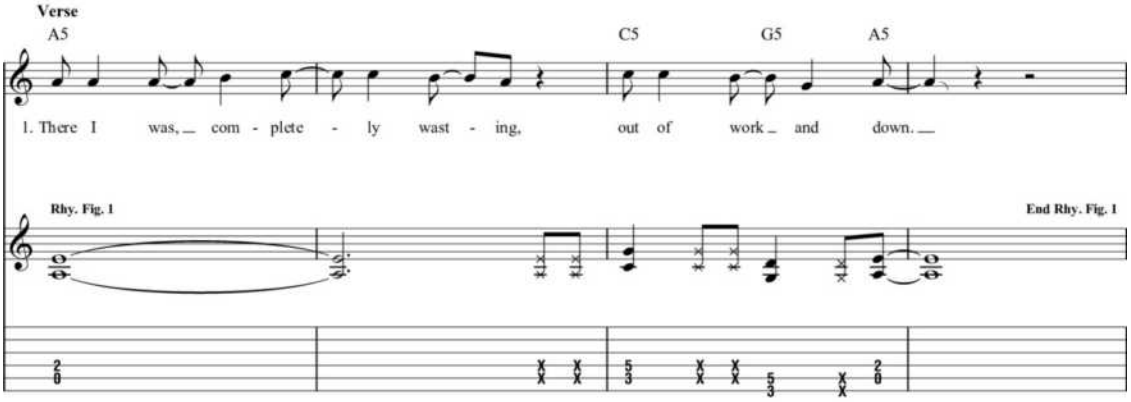


Breaking The Law

Words and Music by Glenn Raymond Tipton, Robert Halford and Kenneth Downing







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F5
C5
Feel as though no - bod - y cares. if I live or die,
Rhy. Fig. 2
Gtrs. 1 & 2
fdbk.
F5
E5
N.C.
so I might as well be - gin to put some ac - tion in my life.
End Rhy. Fig. 2

Chorus
Gtrs. 1 & 2 tacet
A5
Break-ing the law, break-ing the law. Break-ing the law, break-ing the law.
Rhy. Fig. 3
*Gtrs. 3 & 4 (dist.)
f
P.M.
P.M.
*Composite arrangement
Break-ing the law, break-ing the law. Break-ing the law, break-ing the law.
End Rhy. Fig. 3
P.M.
P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtrs. 3 & 4 tacet

A5 C5 G5 A5

2. So much for the gold - en fu - ture. I can't e - ven start.

C5 D5 E5

I've had ev - 'ry prom - ise bro - ken, there's an - ger in my heart.

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

F5 C5

You don't know what it's like, you don't have a clue.

F5 E5

If you did, you'd find your - selves do - ing the same thing, too.

Gtr. 5 (dist.)

w/ flanger

*Vol. swell

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

Gtr. 5 tacet

A5

Break-ing the law, break-ing the law. Break-ing the law, break-ing the law.

Break - ing the law, break - ing the law. Break - ing the law,

Interlude

Gtrs. 3 & 4 tacet

B5 *A5/B B5 A5/B

Play 3 times

break-ing the law.

Gtrs. 3 & 4

P.M.

Gtrs. 1 & 2

P.M. P.M.

*Bass plays note to right of slash.

D5 F5/D C5/D D5 F5/D G5/D

You don't know what it's like.

Gtr. 5

flanger off

w/ bar

Harm.

Pitch: A G

Rhy. Fig. 4 **End Rhy. Fig. 4**

Gtrs. 1 & 2

P.M.

w/ motorcycle & siren

Gtrs. 1 & 2: w/ Rhy. Fig. 4

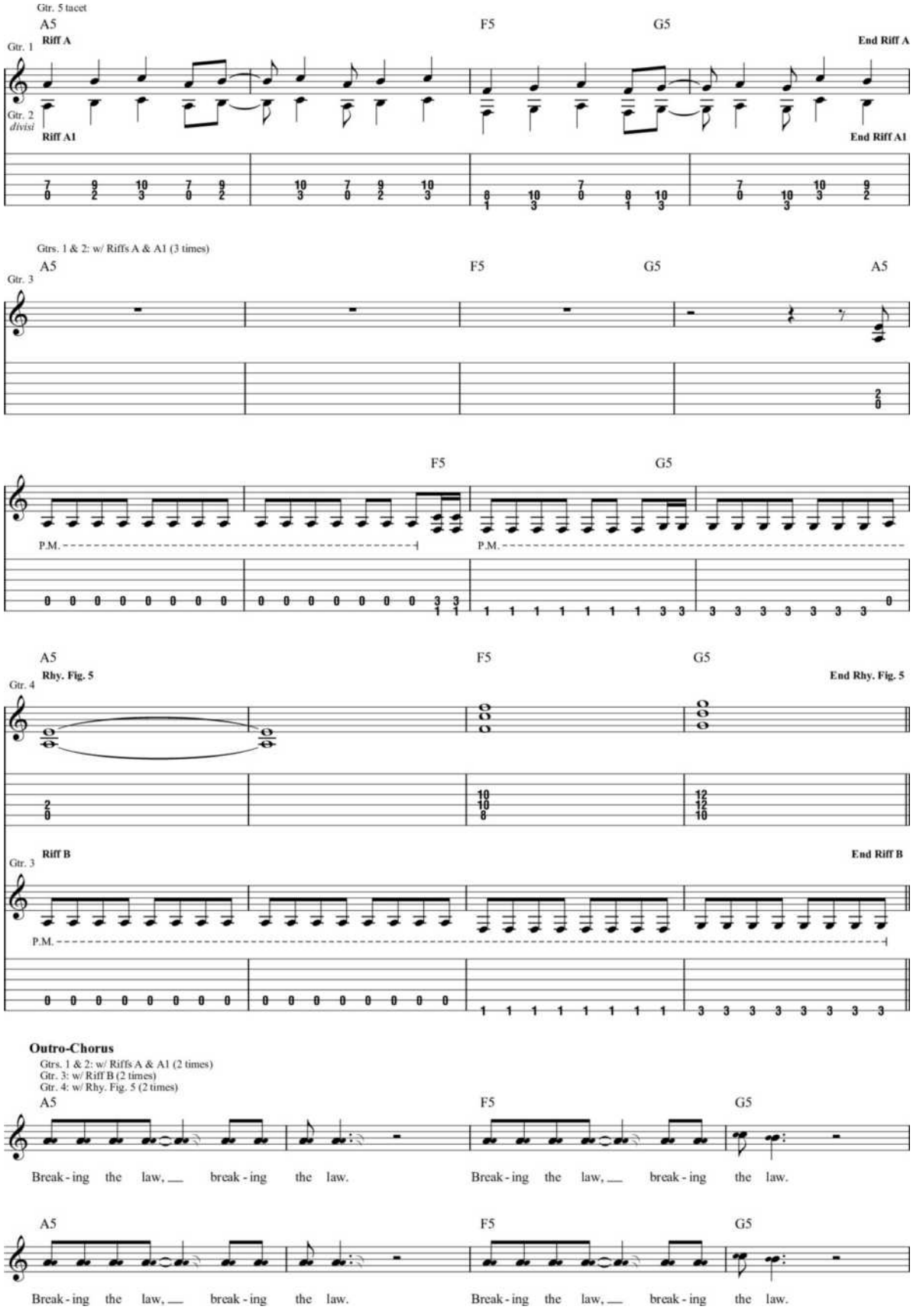
D5 F5/D C5/D D5 F5/D G5/D

Gtr. 5

w/ bar

Harm.

-1/2


Gtr. 5 tacet
A5
F5
G5
Riff A
End Riff A
Gtr. 1
Gtr. 2
divisi
Riff A1
End Riff A1
Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)
Gtr. 3
P.M.
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 4
Riff B
End Riff B
Outro-Chorus
Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)
Gtr. 3: w/ Riff B (2 times)
Gtr. 4: w/ Rhy. Fig. 5 (2 times)
Break - ing the law, break - ing the law.

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Cemetery Gates

Words and Music by Vince Abbott, Darrell Abbott, Rex Brown and Phil Anselmo

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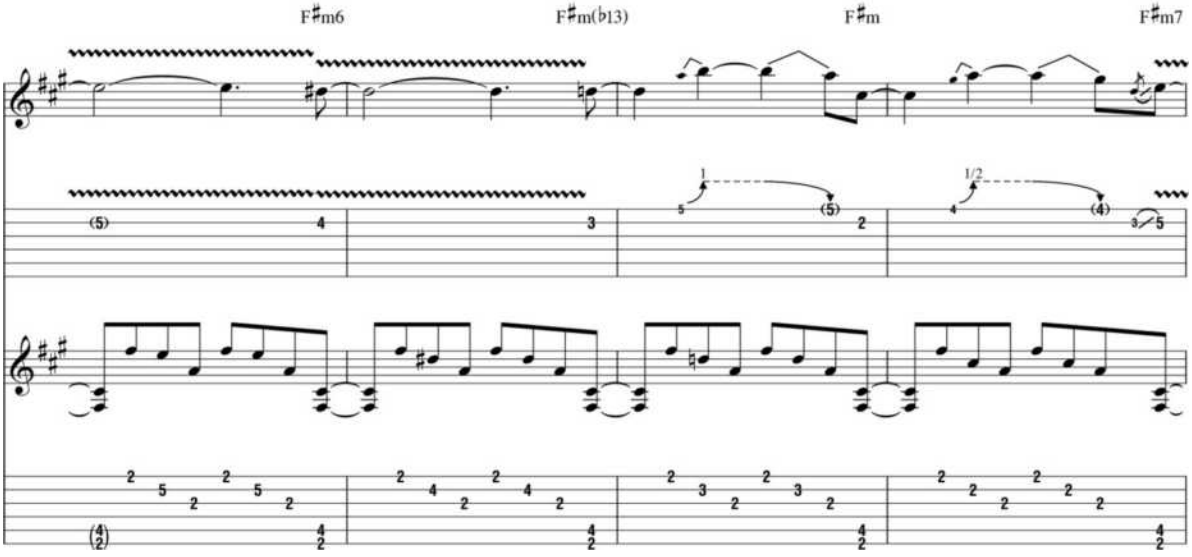
F♯m7
Asus2
E5
Dmaj13(no3rd)
Lost with - in my plans for life, it all seems so un - real.
F♯m7
Asus2
E5
Dmaj13(no3rd)
I'm a man cut in half in this world, left in my mis - e - ry.
A/D
Dadd9
E/D
Dadd9
F♯m7
Gtr. 2
*w/ delay
**
mf
***w/ octaver
*Delay set for half-note regeneration w/ four repeats.
**Vol. swell
***Octaver set for one octave above.
Gtr. 1

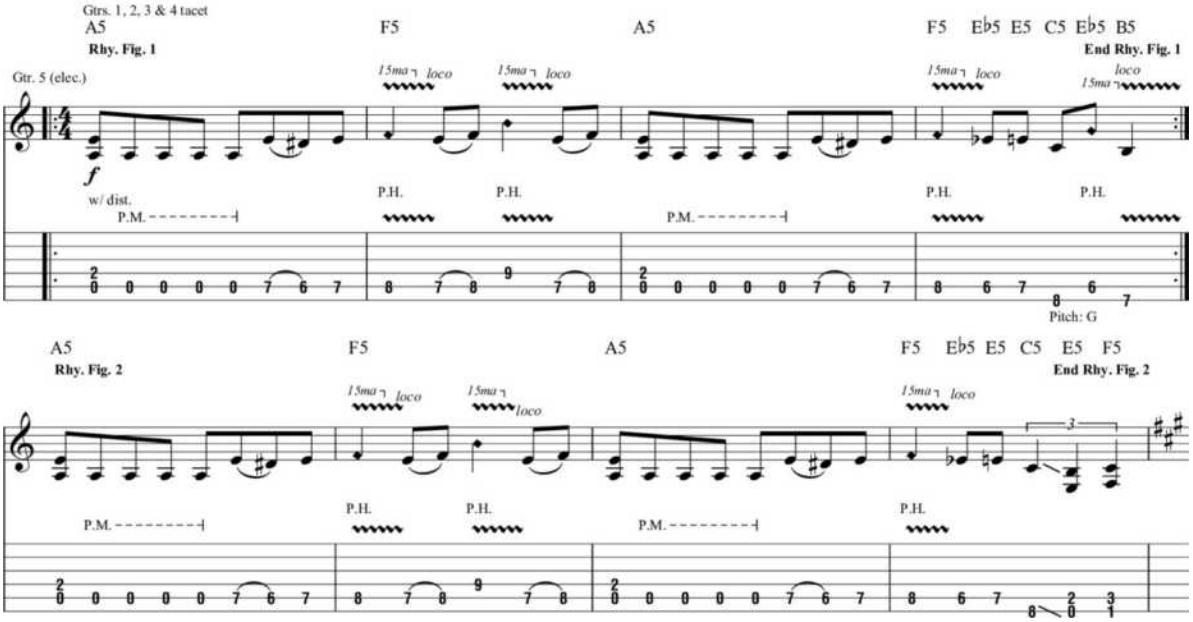
Interlude

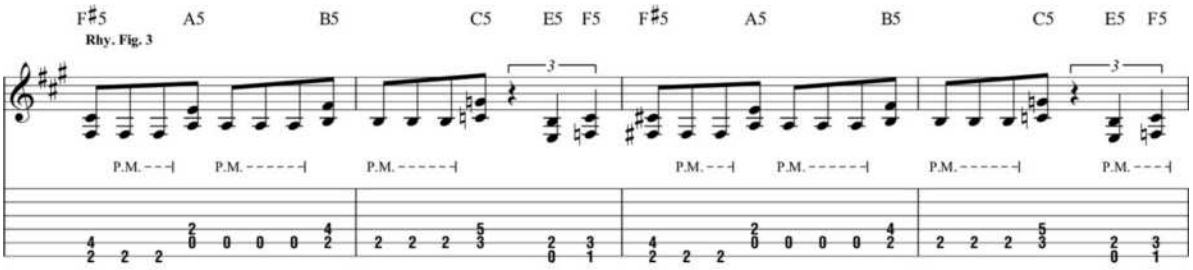

F♯m6
F♯m(♭13)
F♯m
F♯m7
1
1/2

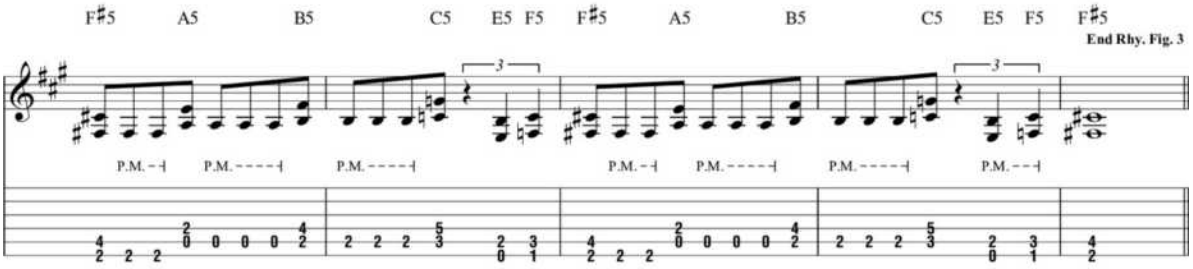
*Octaver set for one octave above, 100% effect level.

Faster ♩ = 148

Gtrs. 1, 2, 3 & 4 tacet







Verse

Slower ♩ = 145

F♯m7
Asus2
E5
Dmaj13(no3rd)
I will re-mem - ber the love our souls had sworn to make.
Riff C
End Riff C
Gtr. 6
F♯m7
Asus2
E5
Dmaj13(no3rd)
Now I watch the fall - in' rain, all my mind can see now is your..
Riff D
End Riff D
Gtr. 6
Fill 1
End Fill 1
Gtr. 5
P.S.
Pre-Chorus
Gtr. 6 tacet
F♯5
A5
E5
D5
A/C♯
Well, I guess you took my youth, and gave it all a - way.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 5
P.M.

Gtr. 5: w/ Rhy. Fig. 4 (2 times)

F♯5 A5 E5 D5 A/C♯

Like the birth of a new found joy, this love would end in rage.

F♯5 A5 E5 D5 A/C♯

And, when she died I could-n't cry, the pride with - in my soul.

F♯5 A5 E5 D5 A/C♯ E/G♯ A5 N.C.

You left me in - com-plete, all a-lone as the mem-o-ries now un - fold.

Gtr. 5

Rhy. Fig. 5 **End Rhy. Fig. 5**

P.M. - - - - -|

Chorus

Gtr. 5: w/ Rhy. Fig. 1

A5 F5 A5 F5 E♭5 E5 C5 E♭5 B5

Be - lieve the word. I will un - lock

Gtr. 5: w/ Rhy. Fig. 2

A5 F5 A5 F5 E♭5 E5 C5 E5 F5

my door and pass the cem - e - ter - y gates.

Interlude

Gtr. 5: w/ Rhy. Fig. 3

F♯5 A5 B5 C5 E5 F5 F♯5 A5 B5 C5 E5 F5

F♯5 A5 B5 C5 E5 F5 F♯5 A5 B5 C5 E5 F5 F♯5

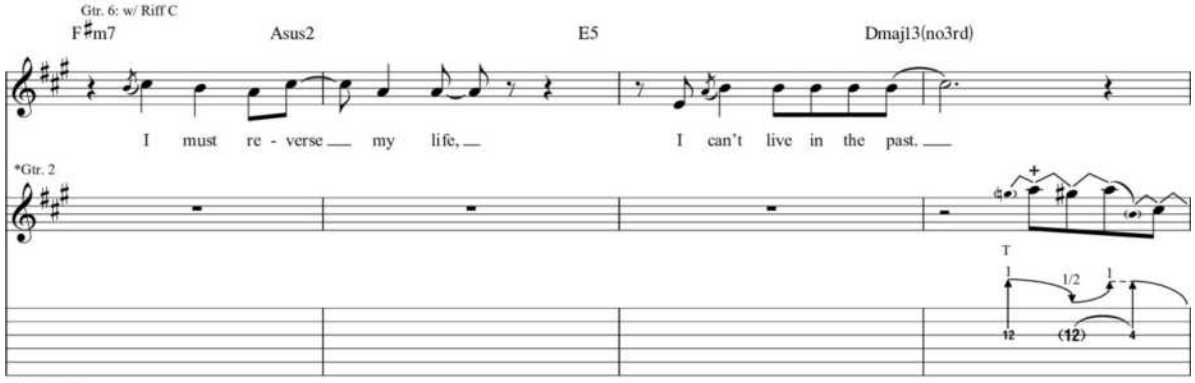
Verse

Gtr. 5: w/ Rhy. Fill 1

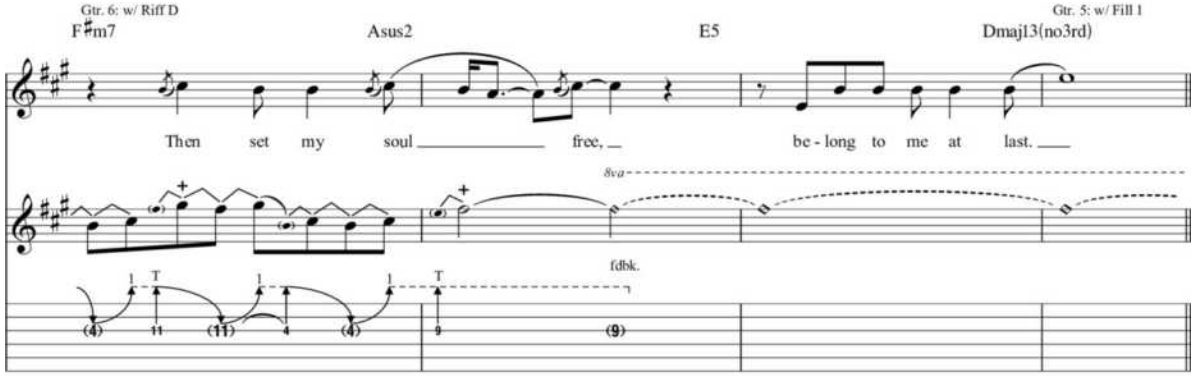
Gtr. 6: w/ Riff B (2 times)

F♯m7 Asus2 E5 Dmaj13(no3rd)

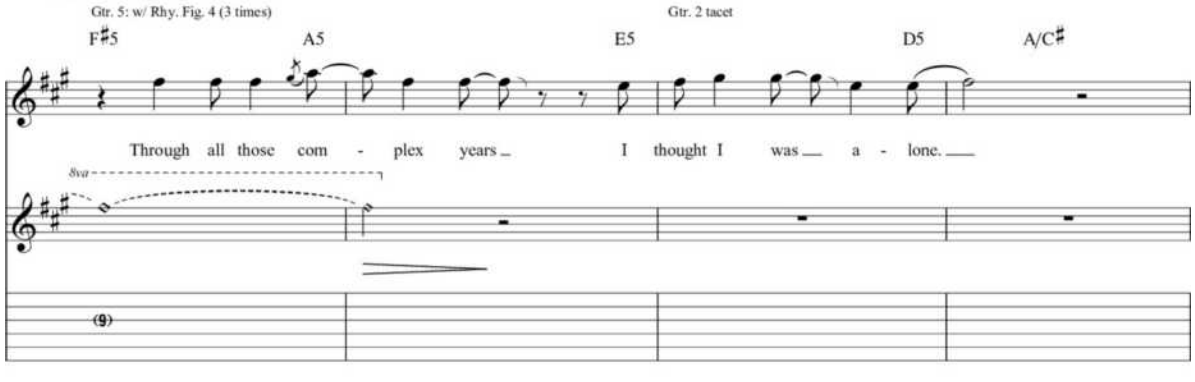
3. Some - times when I'm a - lone, I won - der a - loud

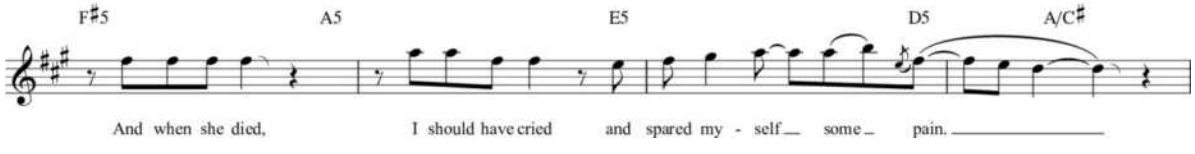


*Delay off



Pre-Chorus





Gtr. 5: w/ Rhy. Fig. 5
F♯5 A5 E5 D5 A/C♯ E/G♯ A5 N.C.
You left me in - com - plete, all a-lone as the mem - o - ries still re - main.
Chorus
Gtr. 5: w/ Rhy. Fig. 1
A5 F5 A5 F5 E♭5 E5 C5 E♭5 B5
The way we were, the chance to save
A5 F5 A5 F5 E♭5 E5 C5 E♭5 B5
my soul. And my con - cern is now in vain.
Gtr. 5
15ma loco
P.M.
P.H.
Pitch: G
A5 F5 A5 F5 E♭5 E5 C5 E♭5 B5
Be - lieve the word. I will un - lock
1/2
Pitch: G
To Coda
A5 F5 A5 E5 F5 A5 E5 F5
my door and pass the cem - e - ter - y...
3

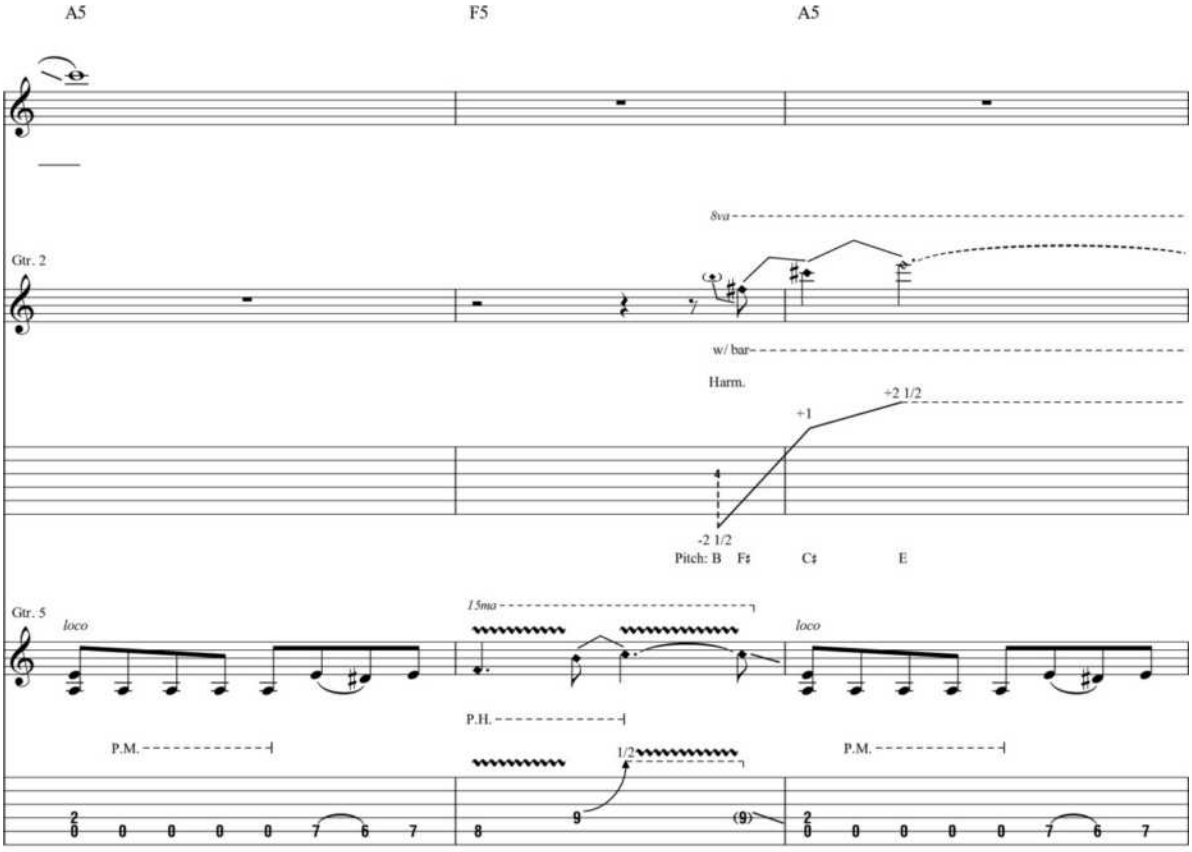
Guitar Solo

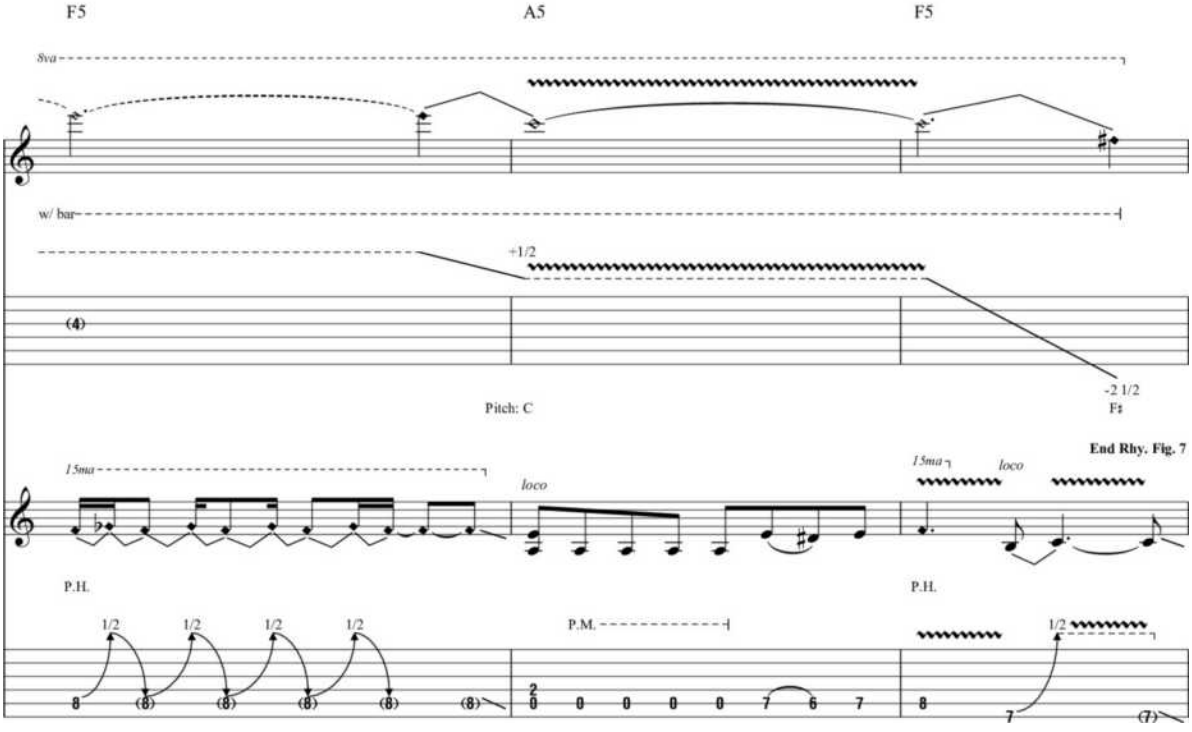
Gtr. 6: w/ Riff B (2 times)

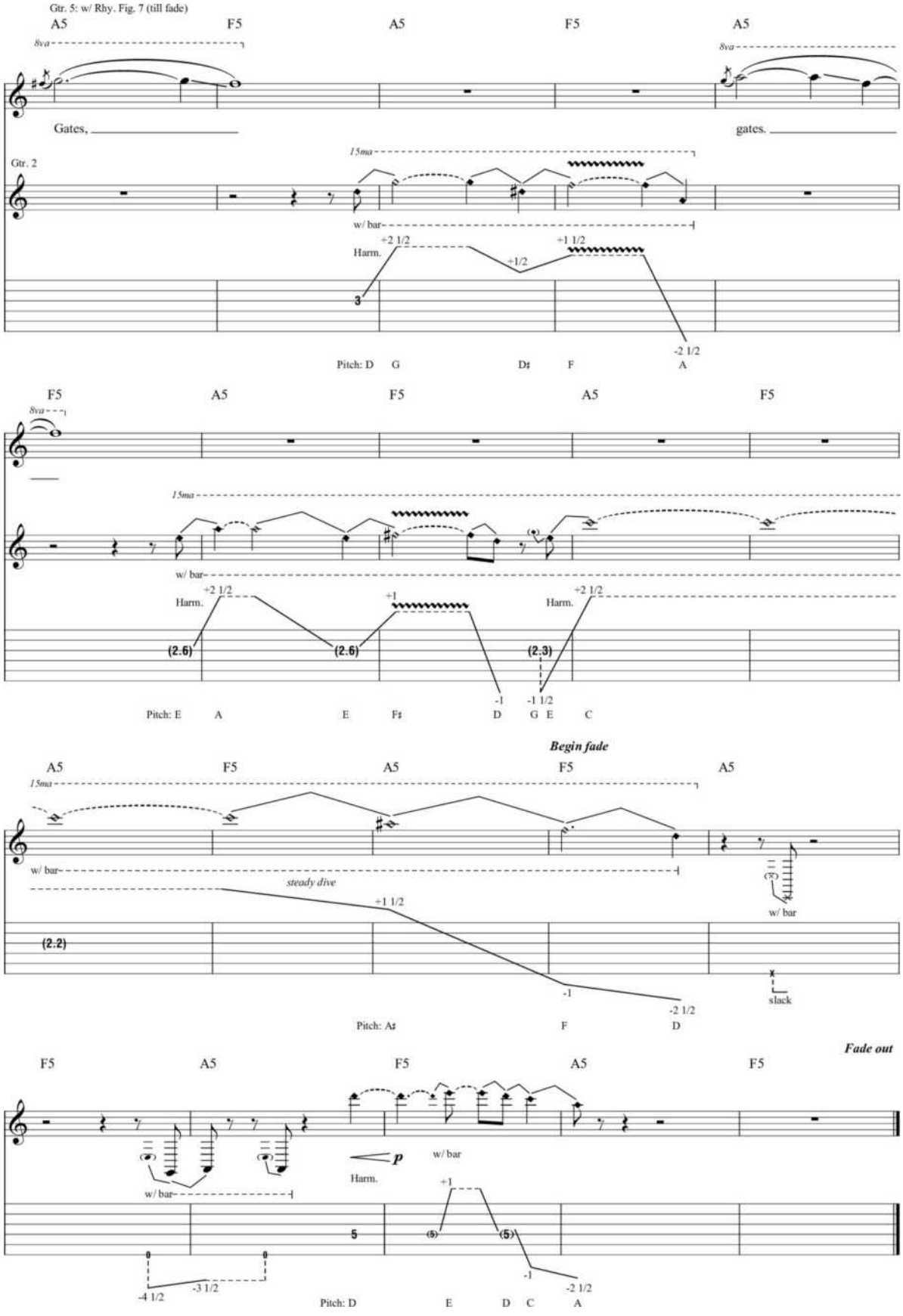
E5
Dmaj13(no3rd)
w/ bar
steady gliss.
Gtr. 6: w/ Riff D
F♯m7
Asus2
E5
8va
loco
Gtr. 2
D5
A/C♯
E5
F5
Gtr. 2
P.M.
1/4
1/4
Gtr. 5
P.M.

F♯5
A5
B5
C5
E5
F5
Rhy. Fig. 6
P.M.
P.M.
P.M.
F♯5
A5
B5
C5
B5
A5
8va
End Rhy. Fig. 6
P.M.
P.M.
P.M.
Gtr. 5: w/ Rhy. Fig. 6
Gtr. 2
F♯5
A5
B5
C5
E5
F5
8va
loco
F♯5
A5
B5
w/ bar
w/ bar
w/ bar
w/ bar
w/ bar

C5
B5
A5
8va
w/ bar
w/ bar
w/ bar
w/ bar
P.H.
Gtr. 2 tacet
F♯5
A5
B5
C5
E5
F5
F♯5
A5
B5
Gtr. 2
grad. dive
w/ bar
slack
Gtr. 5
P.M.
C5
B5
A5
F♯5
A5
B5
C5
E5
F5
D.S. al Coda
F♯5
A5
B5
C5
B5
E/G♯
C5
B5
E/G♯
N.C.
Coda
N.C.
Outro
A5
F5
gates.
Rhy. Fig. 7
Gtr. 5
15ma
P.M.
P.H.
1/2


A5
F5
A5
8va
Gtr. 2
w/ bar
Harm.
+2 1/2
+1
-2 1/2
Pitch: B F♯ C♯ E
Gtr. 5
15ma
loco
loco
P.H.
P.M.
1/2
P.M.


F5
A5
F5
8va
w/ bar
+1/2
-2 1/2
F♯
Pitch: C
End Rhy. Fig. 7
15ma
loco
15ma
loco
P.H.
P.H.
1/2
P.M.
1/2


Gtr. 5: w/ Rhy. Fig. 7 (till fade)
A5
F5
A5
F5
A5
8va
8va
Gates,
gates.
Gtr. 2
15ma
w/ bar
Harm.
+2 1/2
+1/2
+1 1/2
-2 1/2
Pitch: D G D♯ F A
F5
A5
F5
A5
F5
8va
15ma
w/ bar
Harm.
+2 1/2
+1
+2 1/2
(2.6)
(2.6)
(2.3)
-1
-1 1/2
Pitch: E A E F♯ D G E C
Begin fade
A5
F5
A5
F5
A5
15ma
w/ bar
steady dive
+1 1/2
(2.2)
-1
-2 1/2
w/ bar
slack
Pitch: A♯ F D
Fade out
F5
A5
F5
A5
F5
p
w/ bar
Harm.
w/ bar
+1
5
(5)
(5)
-1
-2 1/2
0
0
-4 1/2
-3 1/2
Pitch: D E D C A

Combustion

Words and Music by Fredrik Thordendal, Jens Kidman, Marten Hagstrom and Tomas Haake

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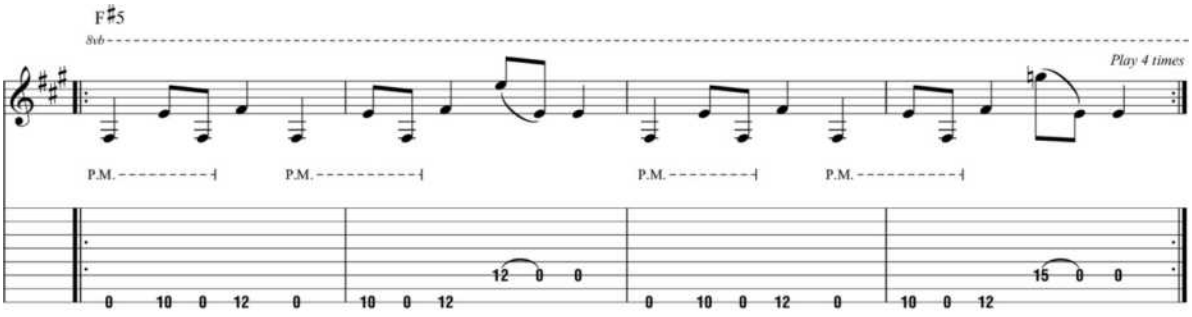
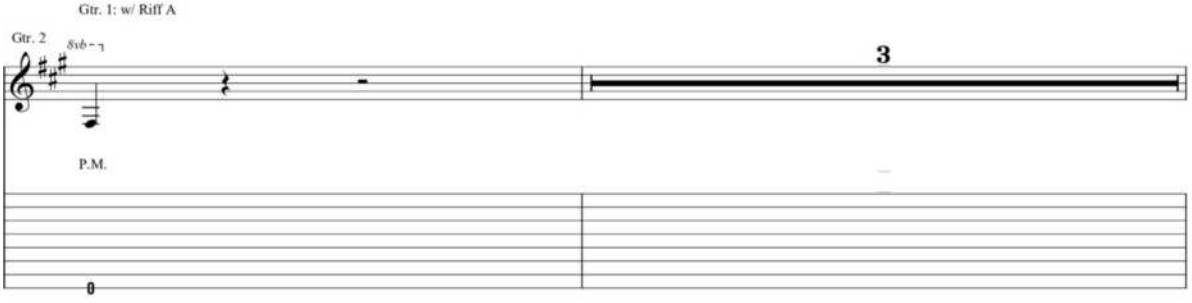
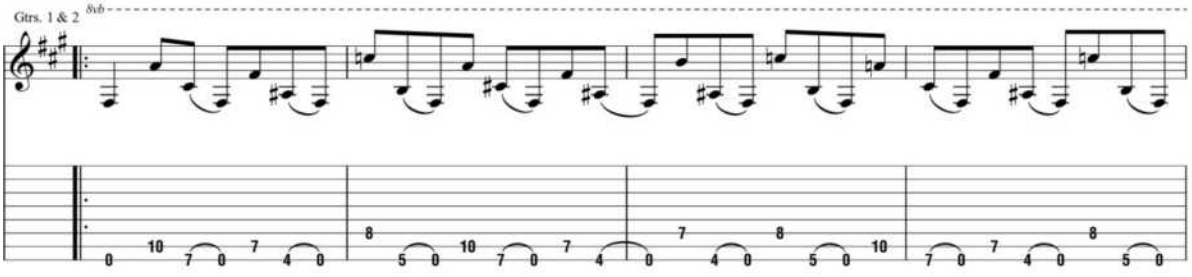
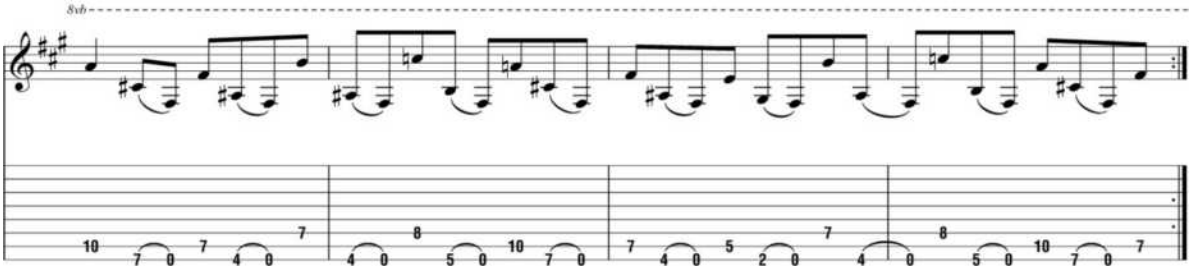

F♯5
8vb
Play 4 times
P.M.
P.M.
P.M.
P.M.


Gtr. 1: w/ Riff A
Gtr. 2
8vb
3
P.M.

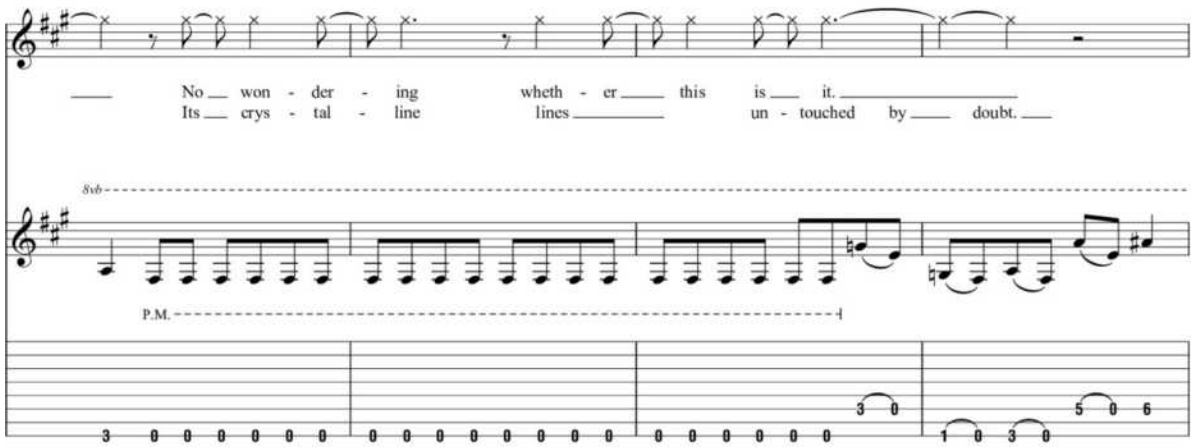

Gtrs. 1 & 2
8vb

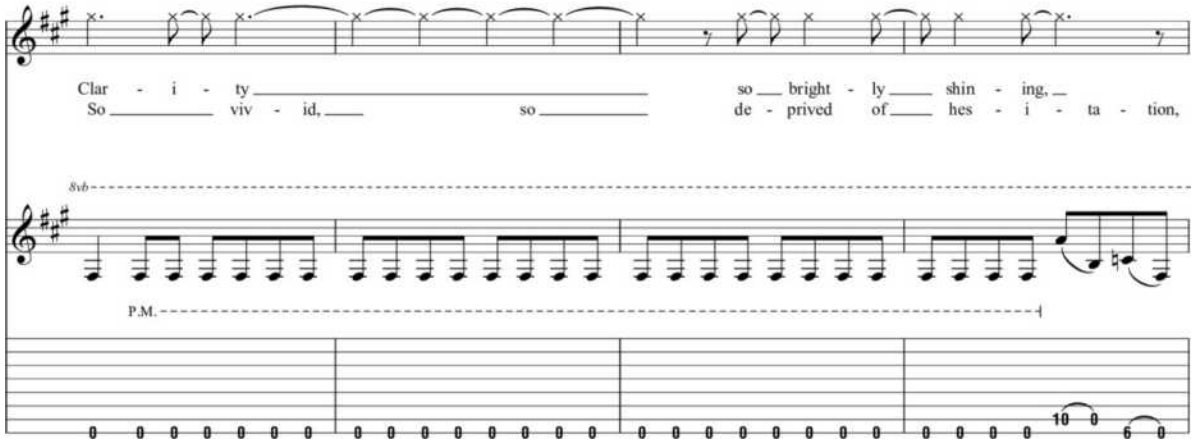

8vb

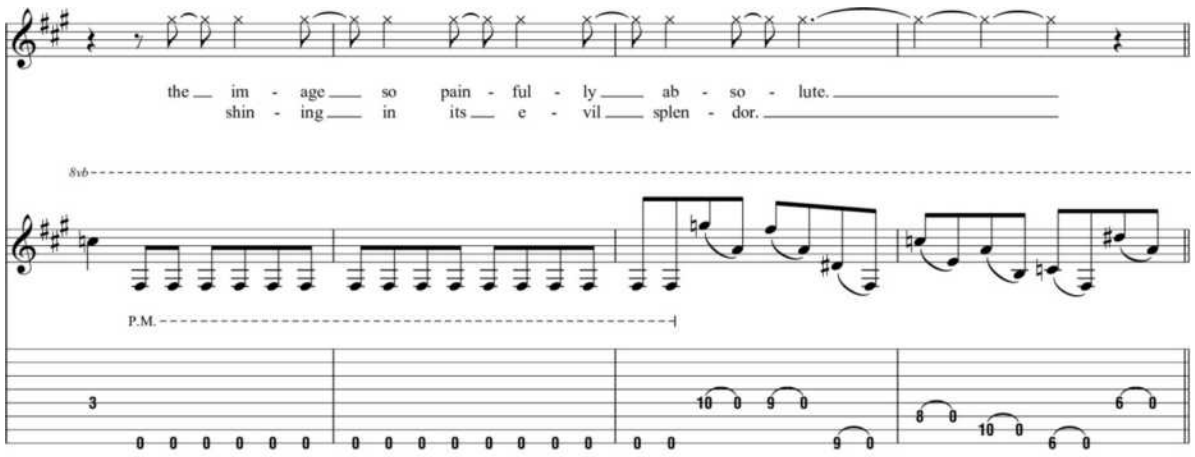
Verse

F♯5

1. No more ifs, no bi - as, no am - bi - gu - i - ty.
2. An un - ques - tion - a - ble pic - ture, de - ter - mined, com - plete.
8vb
P.M.

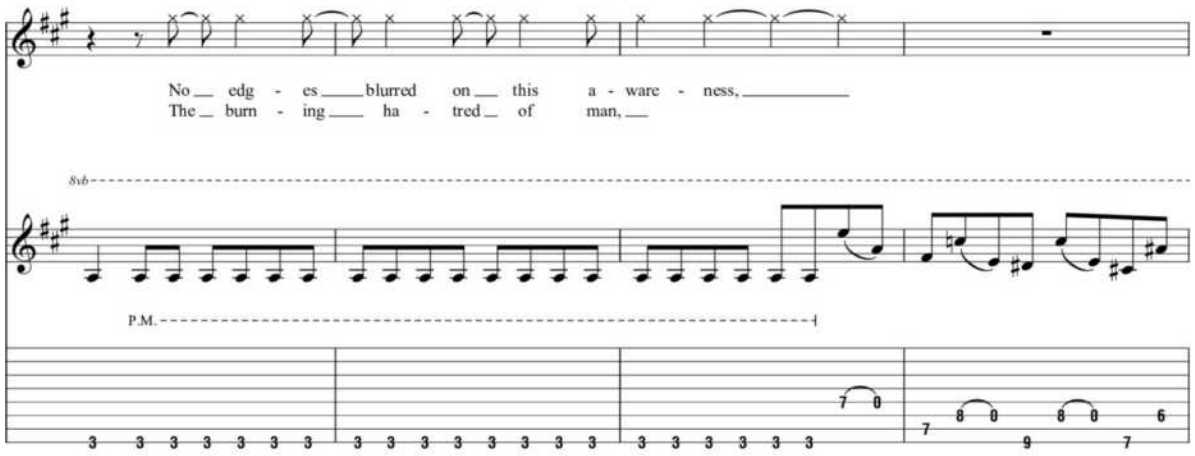

No won - der - ing wheth - er this is it.
Its crys - tal - line lines un - touched by doubt.
8vb
P.M.


Clar - i - ty so bright - ly shin - ing,
So viv - id, so de - prived of hes - i - ta - tion,
8vb
P.M.

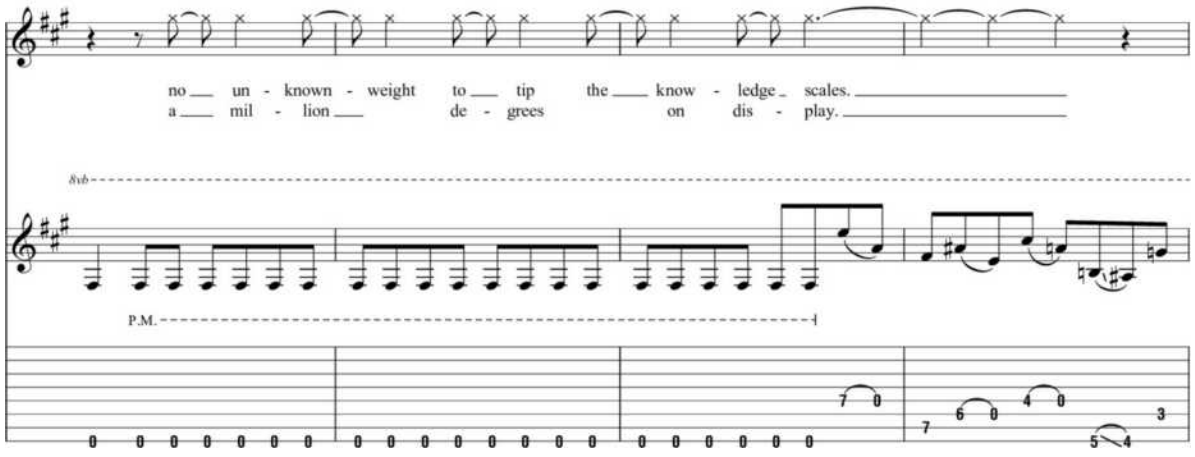


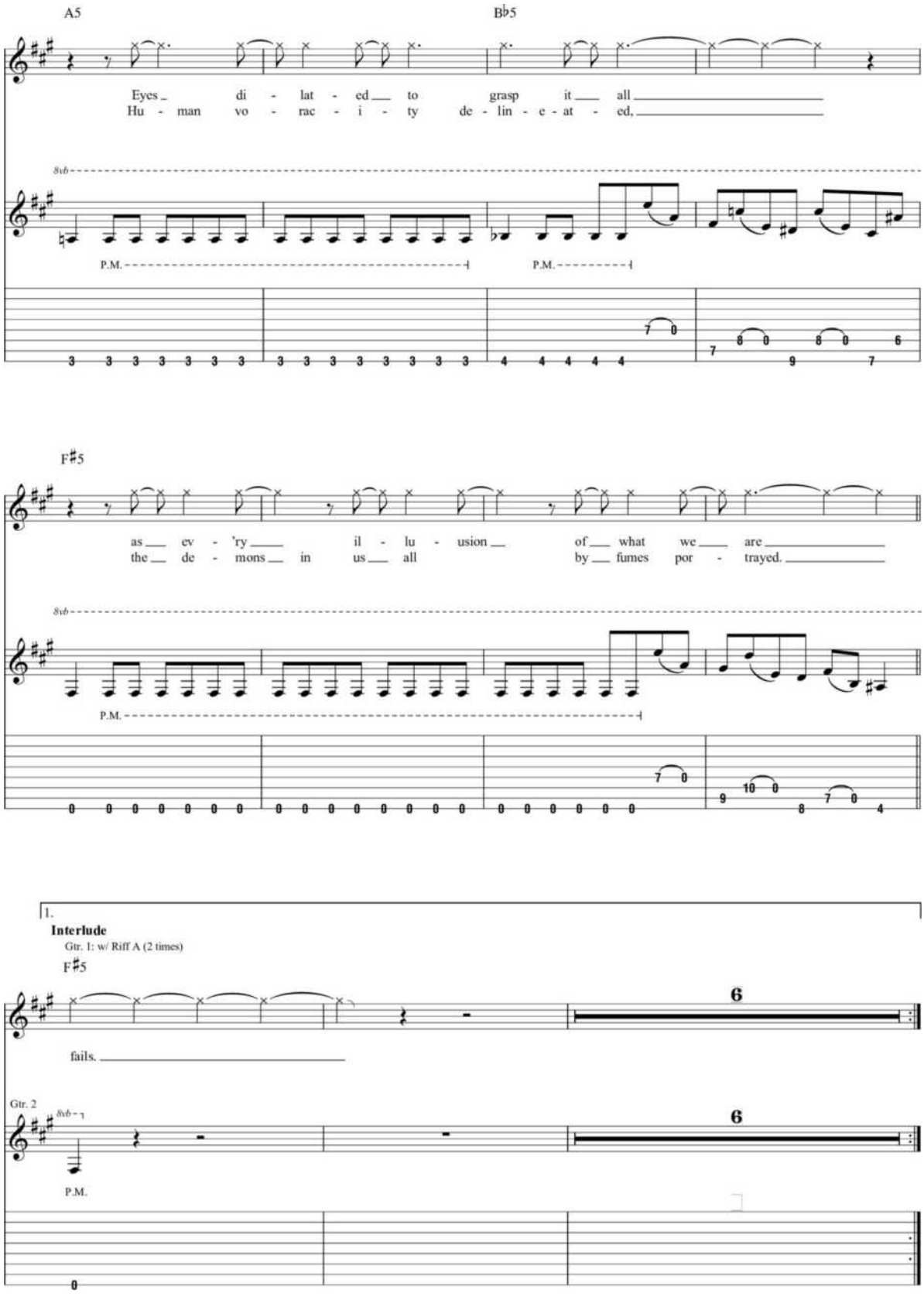
Pre-Chorus

A5



F♯5



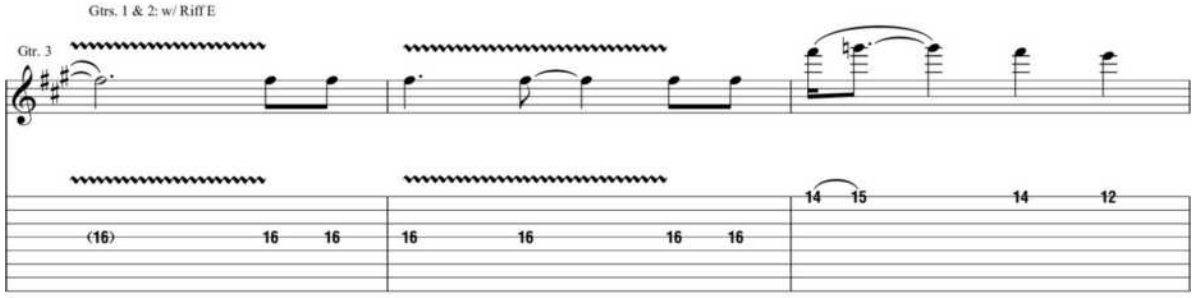

A5
B♭5
Eyes di - lat - ed to grasp it all
Hu - man vo - rac - i - ty de - lin - e - at - ed,
8vb
P.M.
P.M.
F♯5
as ev - 'ry il - lu - usion of what we are
the de - mons in us all by fumes por - trayed.
8vb
P.M.
1.
Interlude
Gtr. 1: w/ Riff A (2 times)
F♯5
fails.
Gtr. 2
8vb
P.M.

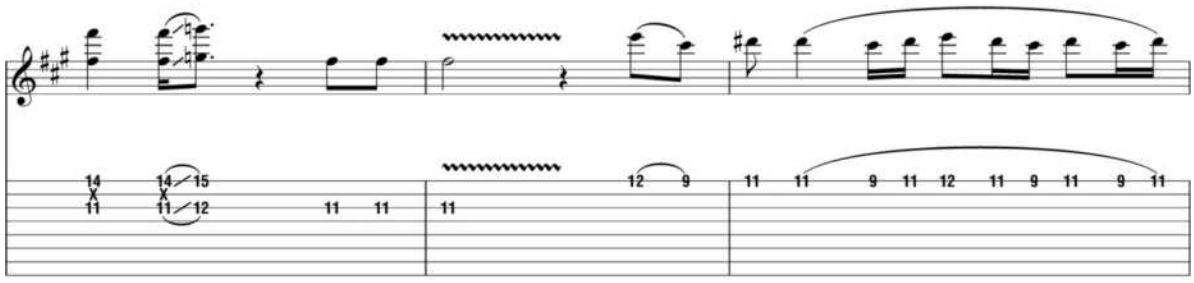
2.
Chorus
F♯5
Stare, see.
Riff D
8vb
Take in, grasp.
End Riff D
Gtrs. 1 & 2: w/ Riff D
Com - pre - hend, as - sim - i - late. Be -
hold your re - flec - tion.

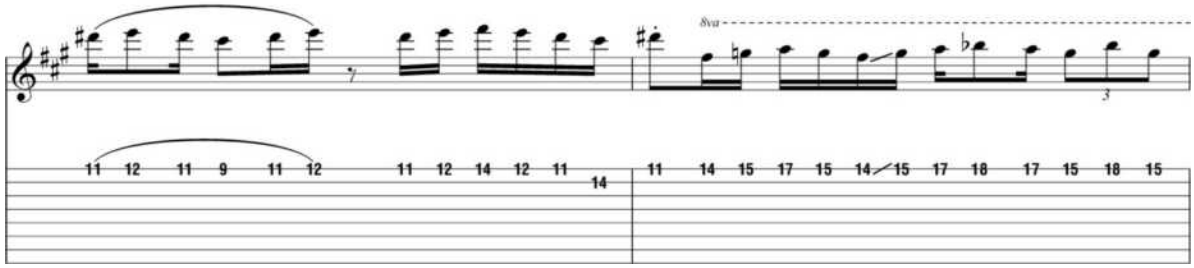
Guitar Solo

F♯5

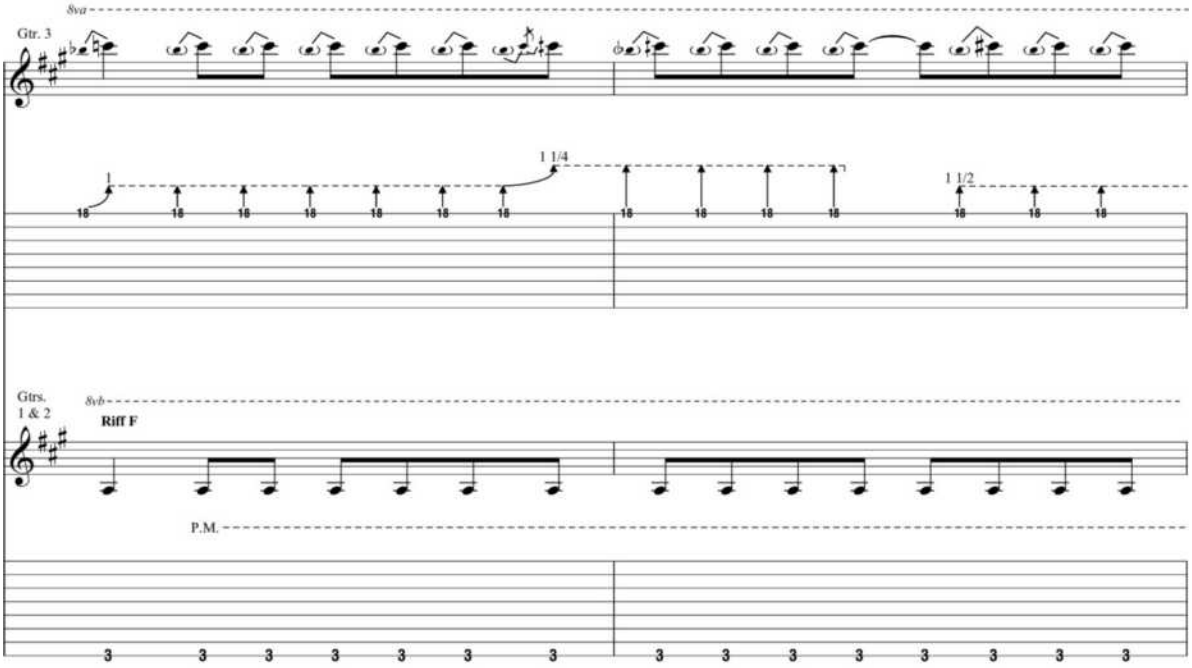
8va
loco
8vb
P.M.
P.M.
End Riff E

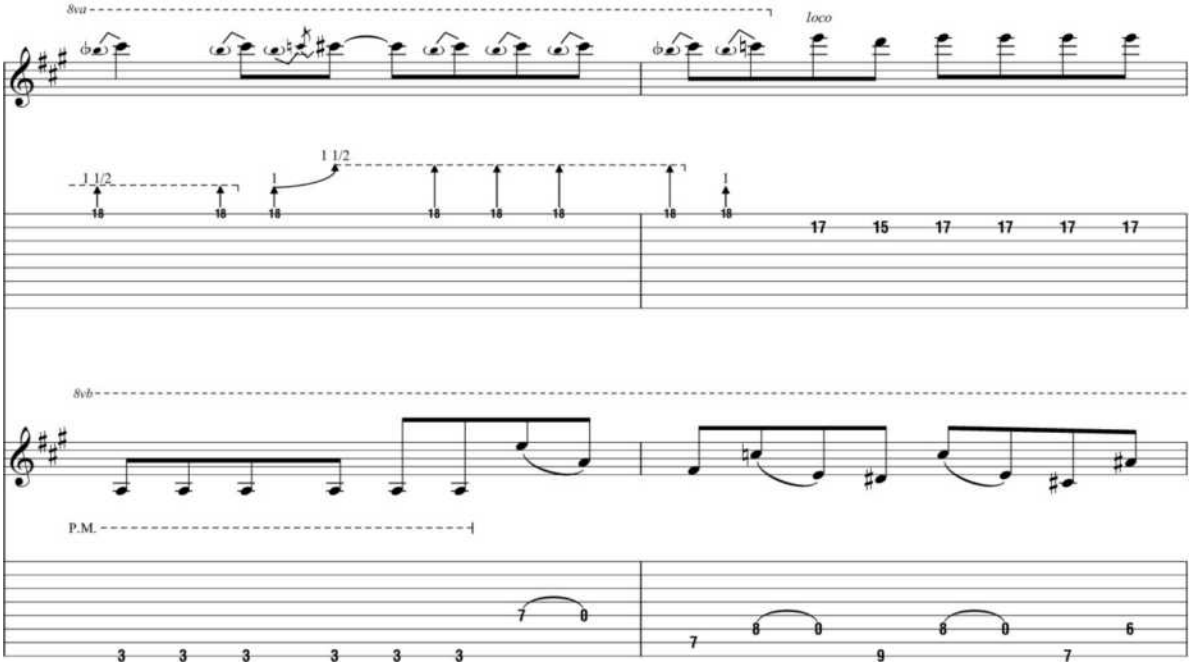

Gtrs. 1 & 2: w/ Riff E
Gtr. 3



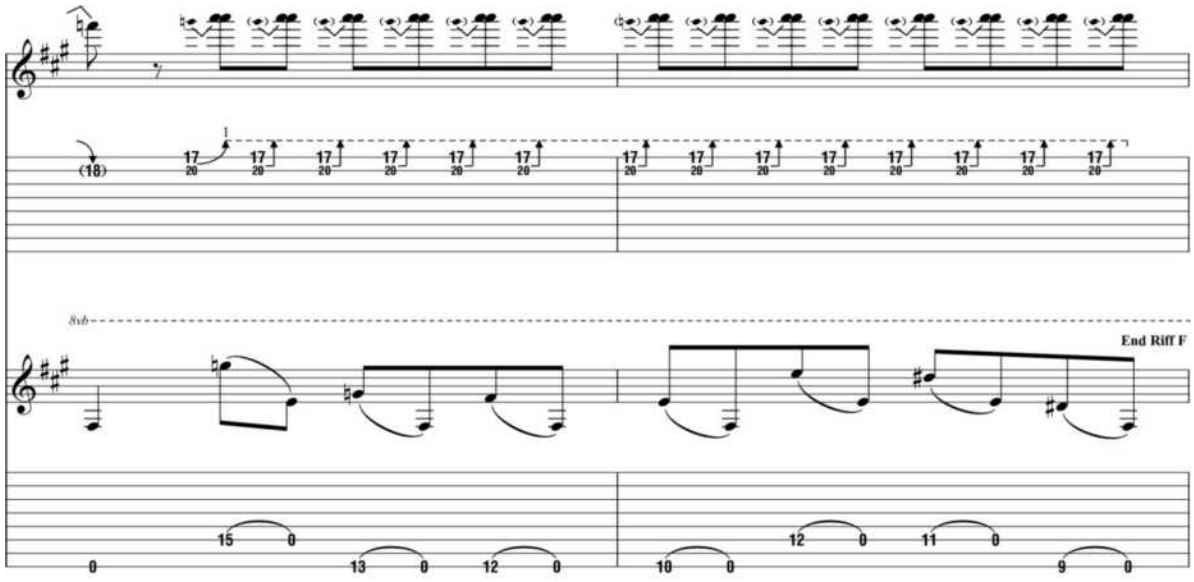

8va

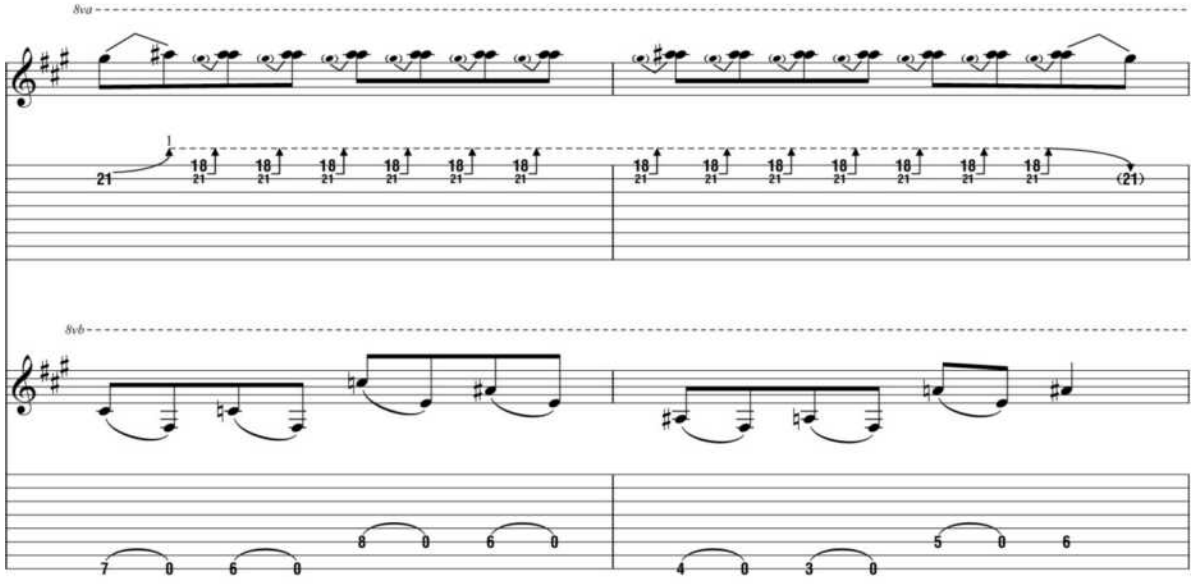
A5



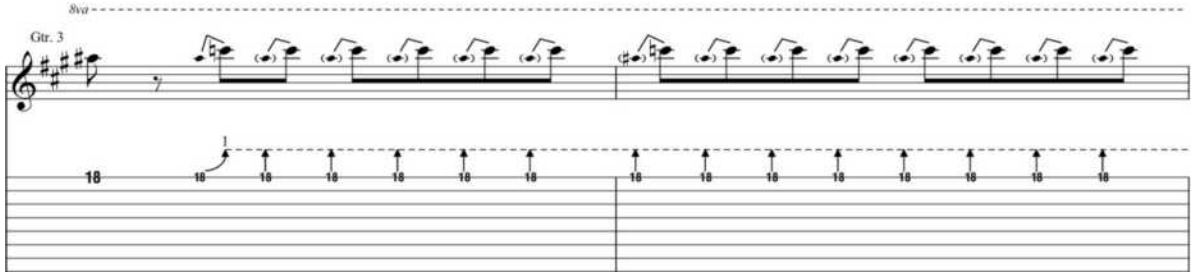


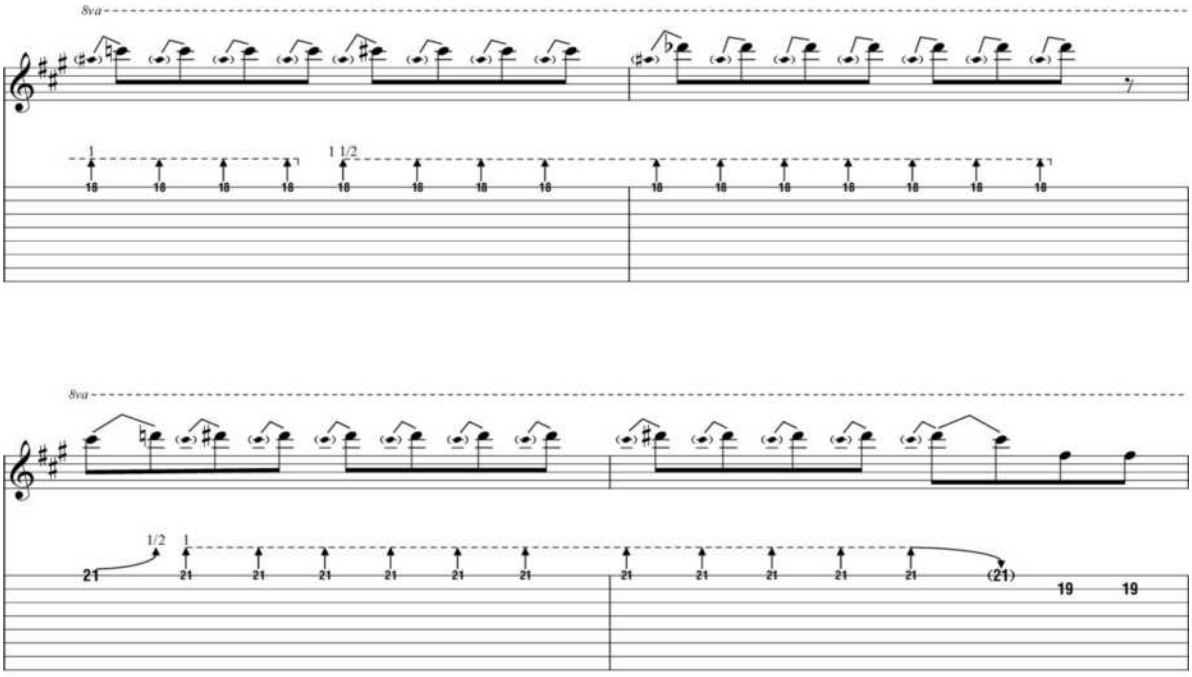
F♯5
8vb
Riff F
8vb





Gtrs. 1 & 2: w/ Riff F





Breakdown

Gtr. 1: w/ Riff A (2 times)

F♯5

Verse

Gtrs. 1 & 2: w/ Riff B

F♯5 G5

3. The fram - ing, gold - plat - ed lies.

Gtrs. 1 & 2: w/ Riff C (3 times)

F♯5 G5

The can - vas, hurt - ing souls caught and weaved.

F♯5 G5

The art - ist, the hu - man dream

F♯5 G5

in - cin - er - at - ed, de - vour - ed, de -

Outro

F♯5 N.C.

Play 4 times

stroyed.

Gtrs. 1 & 2

8vb

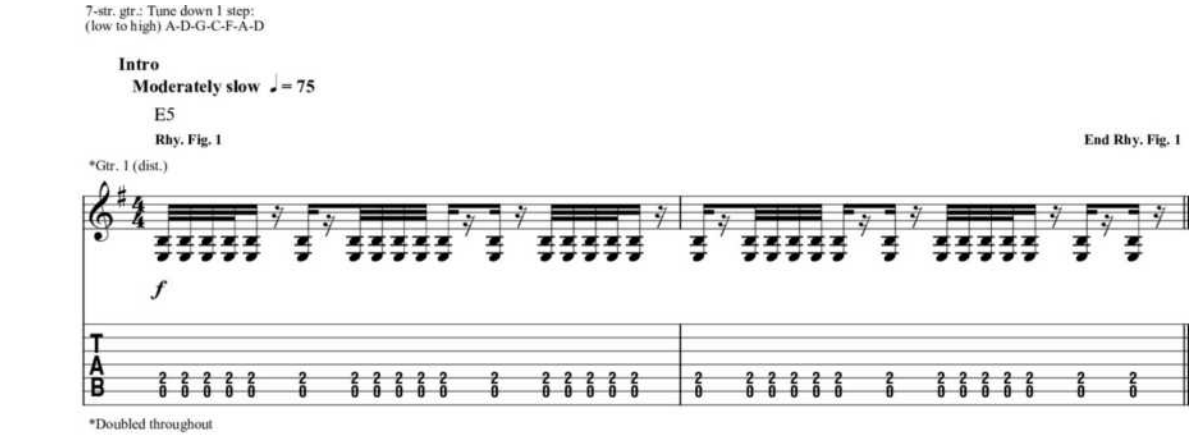
P.M. P.M. P.M. P.M.

0 10 0 12 0 10 0 12 10 0 10 0 12 0 10 0 12 15 0 10 0

*Sung 1st time only.

Coming Undone

Words and Music by Graham Edwards, Scott Spock, Lauren Christy, David Silveria, Reginald Arvizu, James Shaffer and Jonathan Davis



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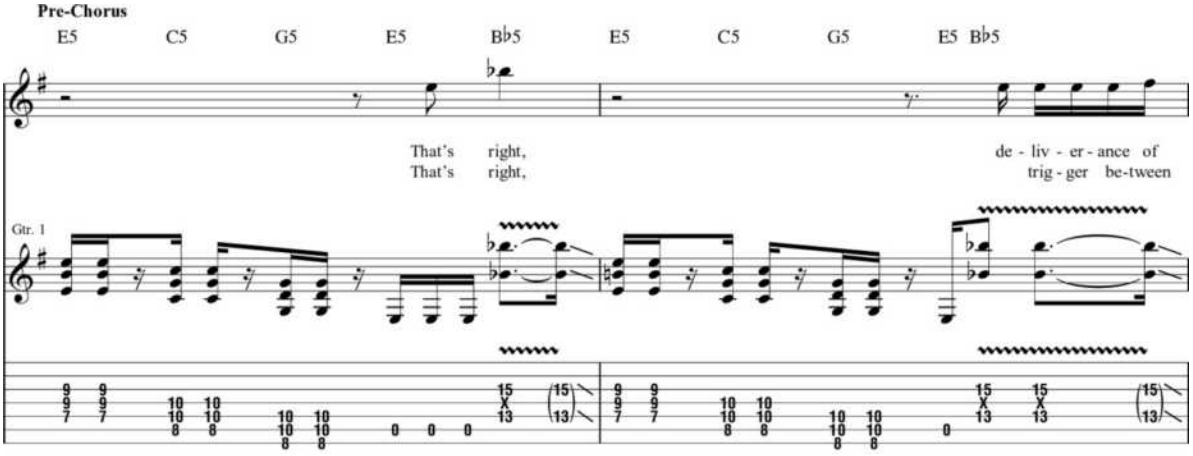
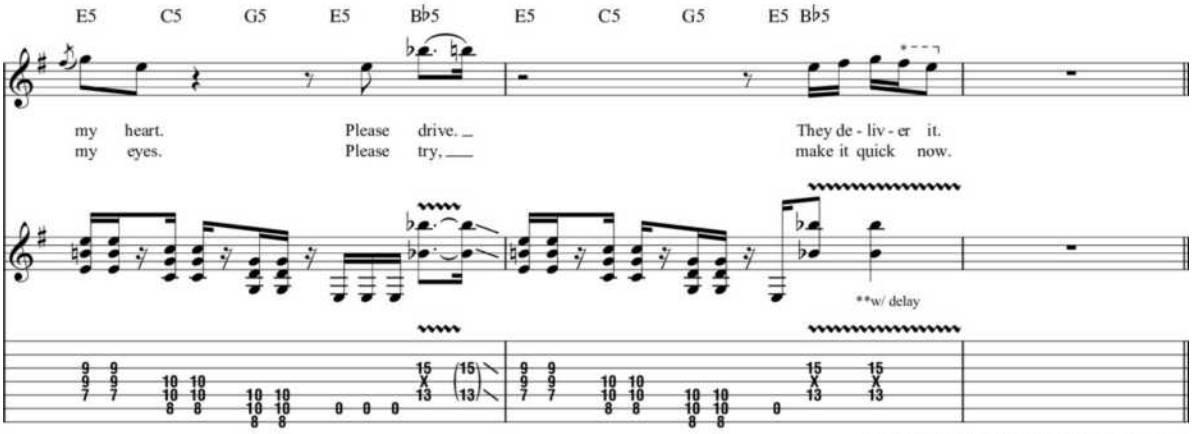
Pre-Chorus



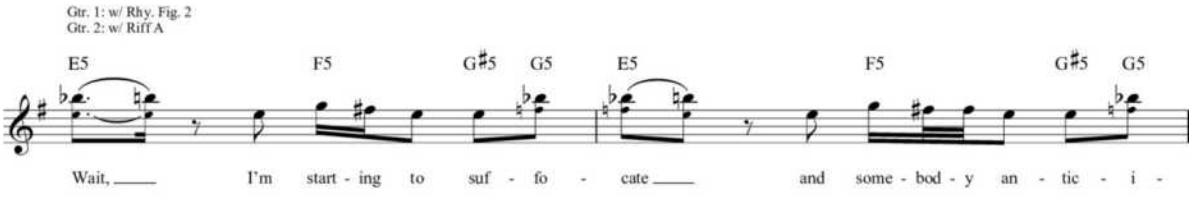


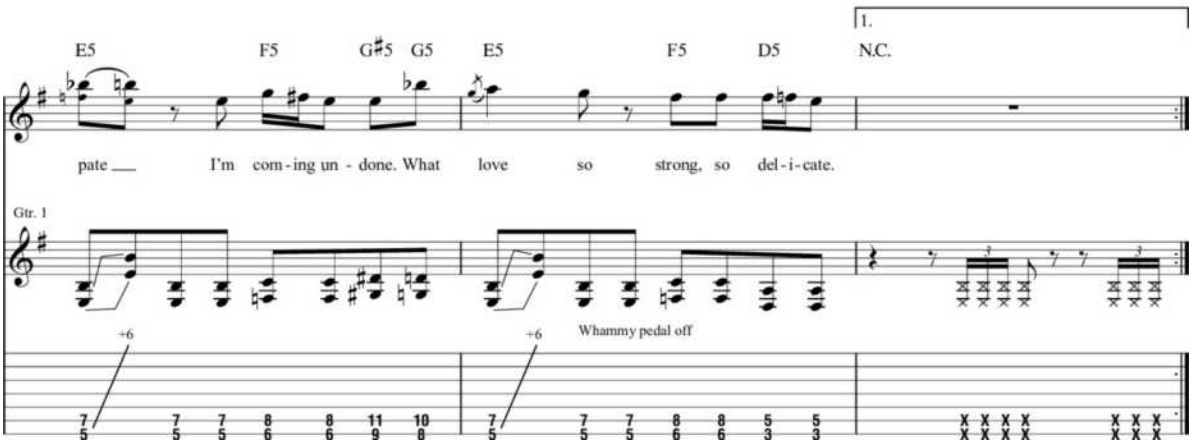
*w/ echo set for eighth-note regeneration w/ 6 repeats.
**Set for eighth-note regeneration w/ 10 repeats.

Chorus

***Set for one octave above.

E5
F5
G♯5
G5
E5
F5
D5
late, ___ I'm com-ing un - done. What love so strong, so del - i - cate.
End Riff A
+6
+6


Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Riff A
E5
F5
G♯5
G5
E5
F5
G♯5
G5
Wait, ___ I'm start - ing to suf - fo - cate ___ and some - bod - y an - tic - i -


1.
E5
F5
G♯5
G5
E5
F5
D5
N.C.
pate ___ I'm com-ing un - done. What love so strong, so del-i-cate.
Gtr. 1
+6
+6
Whammy pedal off

2.

Interlude

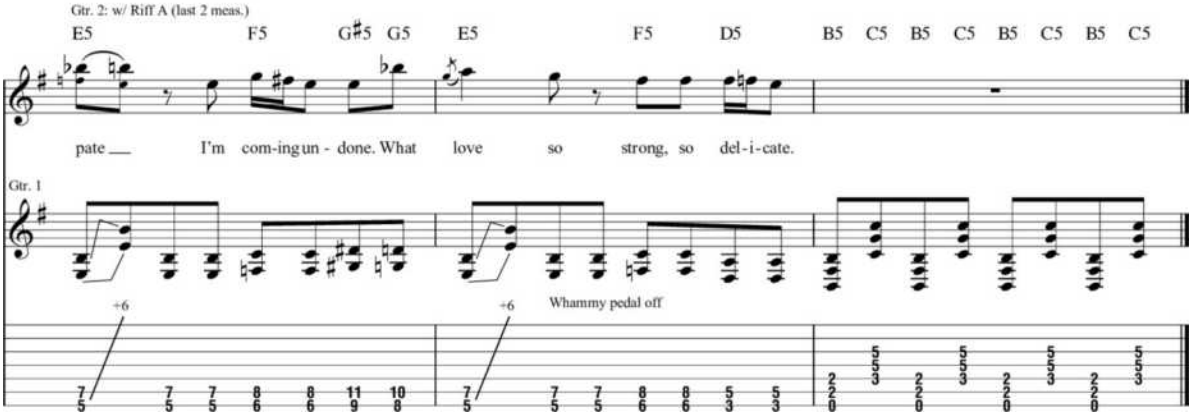
Bridge

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)
Gtr. 2: w/ Riff A

Gtr. 3: w/ Riff B

Gtr. 2: w/ Riff A (last 2 meas.)



Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

E/A D/A A E/A D/A A
May - be it's not too late to
per - son con - di - tioned to rule and con - trol. The
Cra - zy, I just can - not bear. I'm
E/A D/A A
learn how to love, and for - get how to hate.
me - di - a sells it, and you live the role.
liv - ing with some - thing that just is - n't fair.
Gtr. 1
P.M.
Chorus
D/F♯ E/G♯ D5 A F♯5 D5
Men - tal wounds not heal -
Men - tal wounds still scream -
Men - tal wounds not heal -
P.M.
P.S.
3rd time, Gtr. 1: w/ Fill 2
F♯5 D5
- ing, life's a bit - ter shame.
- ing, driv - ing me in - sane. I'm
- ing, who and what's to blame?
Harm.
w/ bar
-1/2
Fill 2
Gtr. 1
15ma
Harm.
let ring
w/ bar
-1/2
Pitch: G B E D# E

3rd time, Gtr. 1: w/ Fill 3

2nd time, Gtr. 1: w/ Fill 1

A5 E5 N.C.(F♯5)

go - ing off the rails on a cra - zy train.

A5 E5 F♯5 A5

I'm go-ing off the rails on a cra-zy train.

15ma loco

P.M.

*Harm.

Pitch: C♯ G♯

*Harmonic located nine-tenths the distance between 1st & 2nd frets.

To Coda

E5 F♯5 D5

15ma loco

Harm.

Pitch: G♯

Fill 1
Gtr. 1

Fill 3
Gtr. 1

1.
Interlude
E5
A
E/A
D/A
A
Let's go!
P.M.
P.M.
P.M.
P.M.
2.
E/A
D/A
A
E5
2. I've
P.M.
P.M.
P.M.
P.M.
Bridge
F♯5
N.C.
A5
E5
F♯5
N.C.
D5
E5
I know that things are go - ing wrong for me.
8va
*fdbk.
P.M.
P.M.
*Microphonic fdbk., not caused by string vibration.
F♯5
A5
E5
F♯5
D5
E5
You've got - ta lis - ten to my words, yeah,

Guitar Solo

B5
A5
G♯5
F♯5
E5
loco
8va
w/ bar
D5
C♯5
B5
A5
G♯5
8va
F♯5
E5
D5
C♯5
8va
loco

D.S. al Coda
B5
A5
G♯5
E5
8va
Coda
Outro
E
F♯5
N.C.
8va
A5
loco
E5
*fdbk.
P.M.
*Microphonic fdbk., not caused by string vibration.
Begin fade
F♯5
D5
E5
F♯5
A5
E5
F♯5
D5
E
F♯5
A5
E5
Fade out
F♯5
D5
E5
F♯5
A5
E5

Davidian

Words and Music by Robb Flynn, Logan Mader, Adam Duce and Chris Kontos

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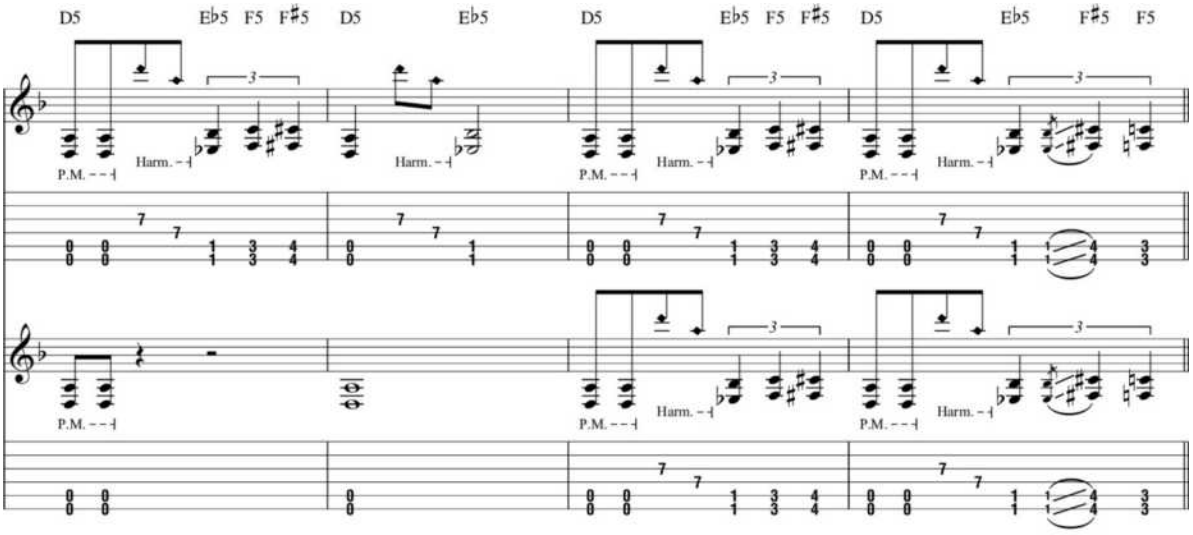
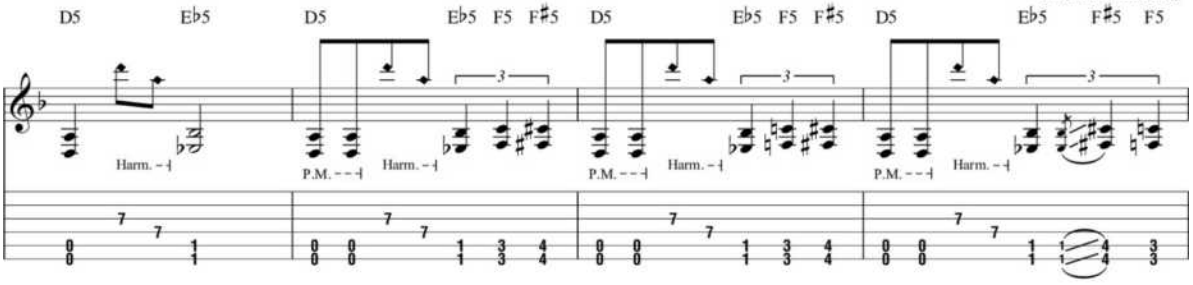


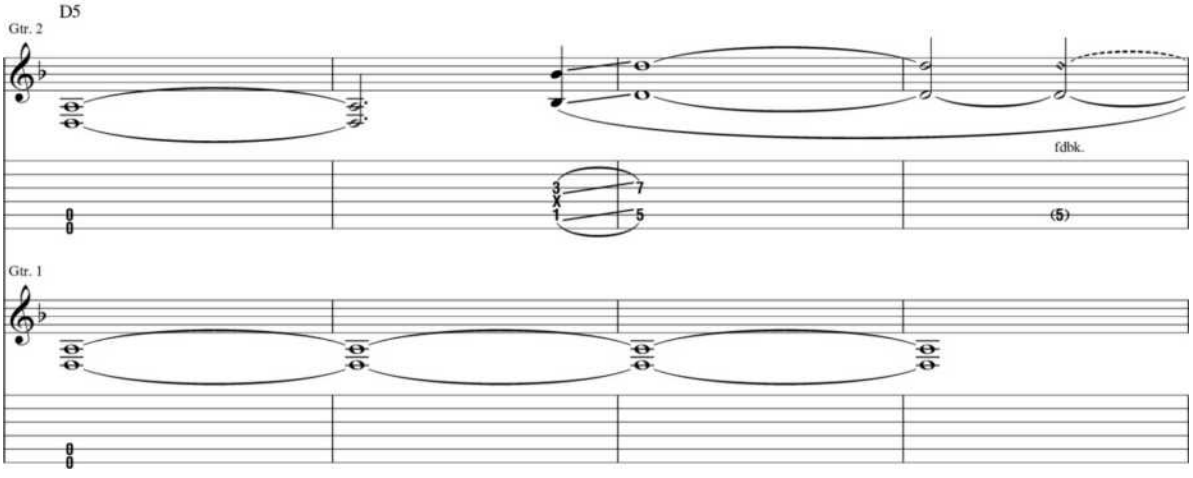
Half-time feel

*Composite arrangement

End half-time feel



Faster ♩ = 155



E♭5 D5
A♭5 D5 F5 F♯5 D5
E♭5 D5
A♭5 D5 F5 F♯5
Gtr. 3 (dist.)
mf
10
Gtr. 2
(5)
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
D5
E♭5 D5
A♭5 D5 F5 F♯5 D5
E♭5 D5
A♭5 N.C.
(10)
(10)
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Gtr. 3 tacet
D5 E♭5 D5 A♭5 D5 F5 F♯5 D5 E♭5 D5 A♭5 D5 F5 F♯5
Pull!
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1
1. Blind
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
2nd time, Gtr. 3 tacet
man ask me for - give - ness. I won't de - ny my - self.
2. Turn my fist to the con - crete. My fear is my strength.
Dis - re - spect you have giv - en. Your suf - fer - ing's my wealth.
Pow - er, rage un - bound be - cause been pound - ed by the streets.
I feed off pain, force fed to love it, and now I swal - low whole. I
Cy - a - nide blood burns down the sky - line. Ha - tred is pur - i - ty. The
A♭5 N.C.
nev - er live in the past.
bul - let con - nects at last.
Let free - dom ring with a shot - gun blast!
Gtr. 1
Gtr. 2

Interlude
Half-time feel

D5 F5 D5 A♭5 G5 D5 F5 F♯5 B♭5 D5 E♭5 D5 F5 D5 A♭5 G5 D5 F5 F♯5 E♭5 F♯5 F5

Rhy. Fig. 2 **End Rhy. Fig. 2**

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

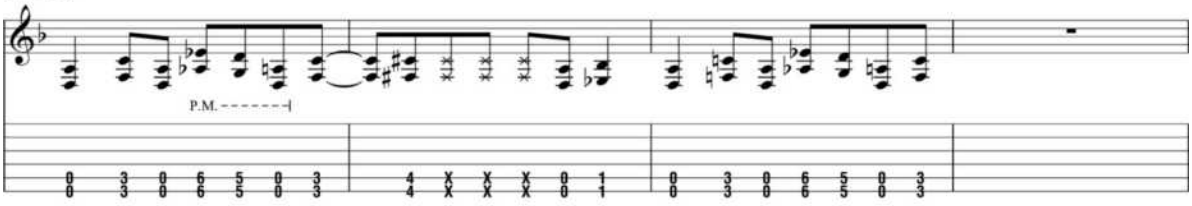
D5 F5 D5 A♭5 G5 D5 F5 F♯5 B♭5 D5 E♭5 D5 F5 D5 A♭5 G5 D5 F5 F♯5 E♭5 F♯5 F5

1.

End half-time feel

D5 F5 D5 A♭5 G5 D5 F5 F♯5 D5 E♭5 D5 F5 D5 A♭5 G5 D5 F5 N.C.

Gtrs. 1 & 2



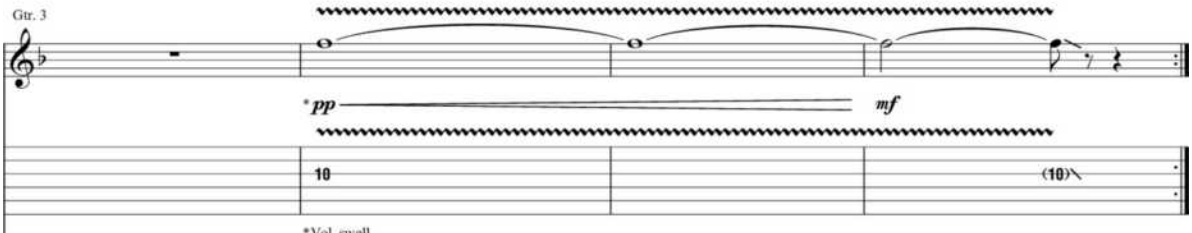
Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 E♭5 D5 A♭5 D5 F5 F♯5 D5 E♭5 D5 A♭5 D5 F5 F♯5

Pull!

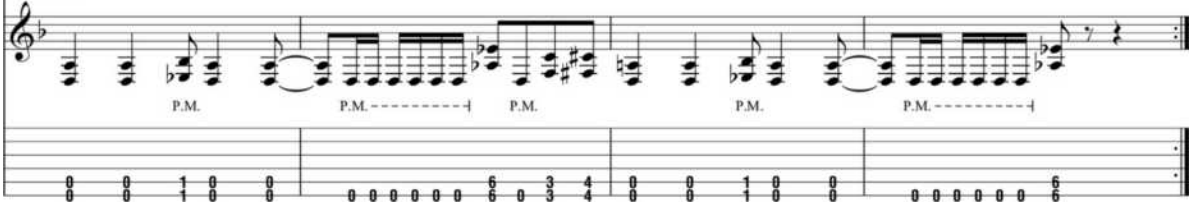
D5 E♭5 D5 A♭5 D5 F5 F♯5 D5 E♭5 D5 A♭5 N.C.

Gtr. 3

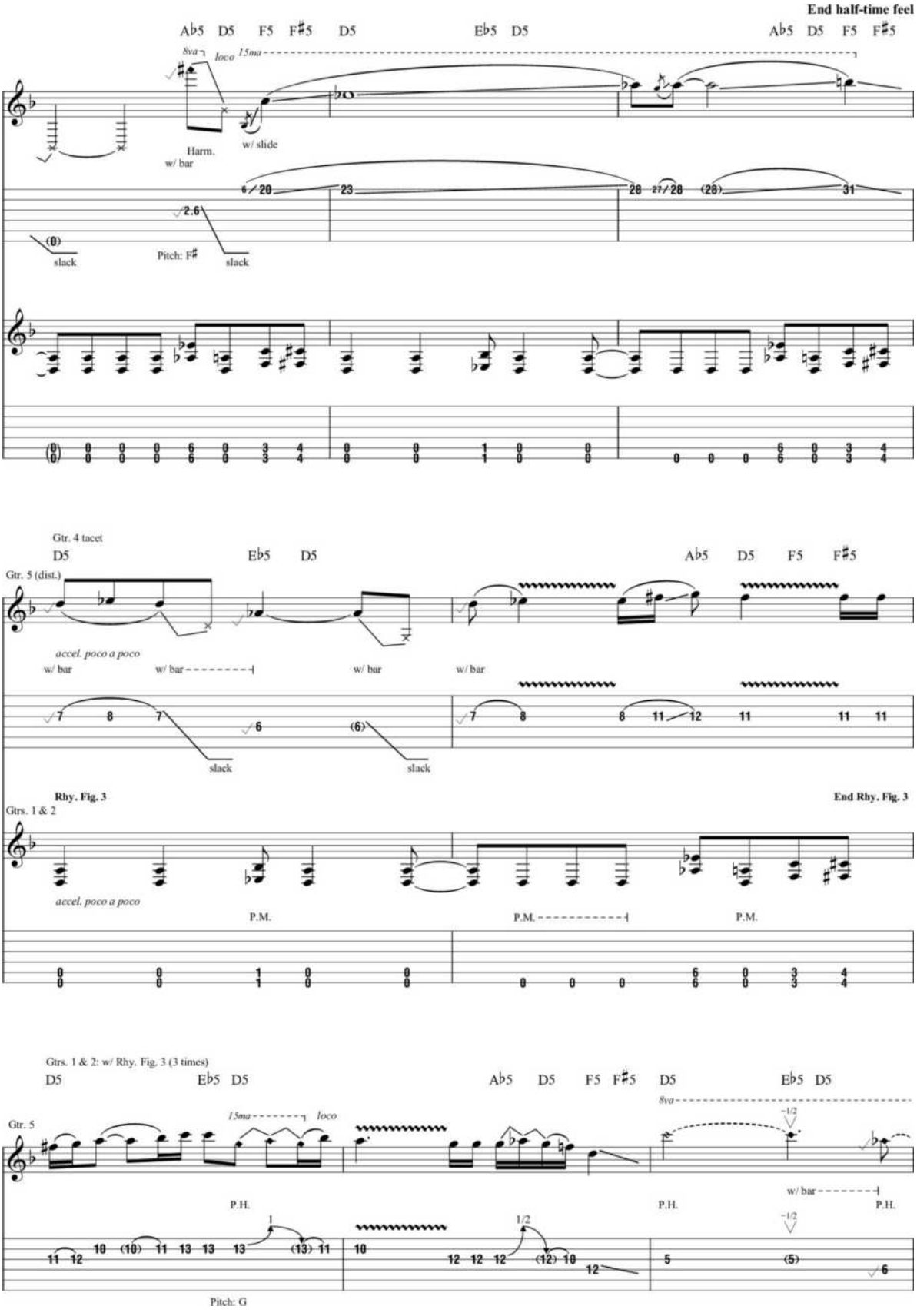


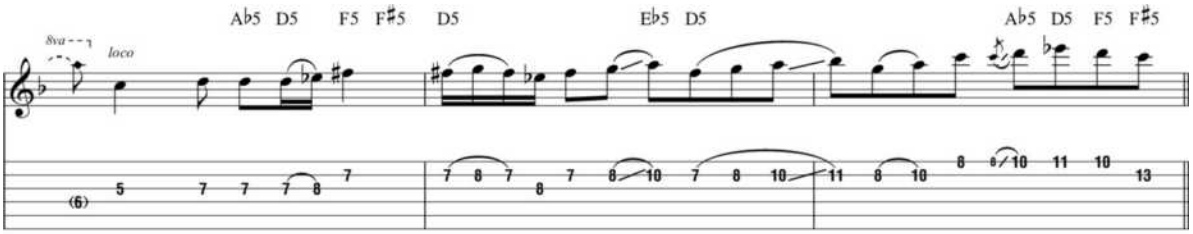
*Vol. swell

Gtrs. 1 & 2



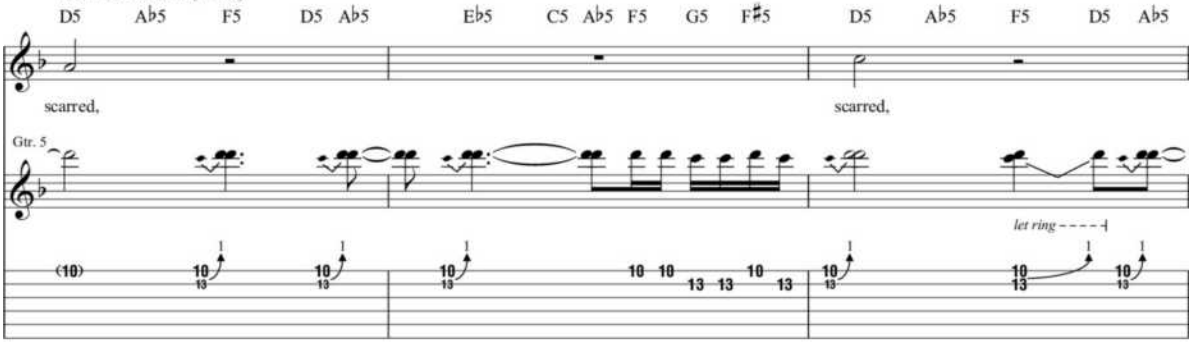
2.
D5 F5 D5 A♭5 G5 D5 F5 F♯5 D5 E♭5 D5 F5 D5 A♭5 G5 D5 F5
Gtrs. 1 & 2
P.M.
Guitar Solo
F♯5 E♭5 F♯5 F5 E♭5 D5 E♭5 D5 A♭5 D5 F5 F♯5
Gtr. 4 (dist.)
mf
w/ bar
slack
Gtrs. 1 & 2
P.M.
D5 E♭5 D5 A♭5 D5 F5 F♯5 D5 E♭5 D5
15ma
8va
loco
w/ bar
w/ slide
slack
*Hypothetical fret locations.
P.M.


End half-time feel
A♭5 D5 F5 F♯5 D5 E♭5 D5 A♭5 D5 F5 F♯5
8va
loco
15ma
Harm.
w/ bar
w/ slide
2.6
Pitch: F♯
slack
slack
Gtr. 4 tacet
D5 E♭5 D5 A♭5 D5 F5 F♯5
Gtr. 5 (dist.)
accel. poco a poco
w/ bar
w/ bar
w/ bar
w/ bar
slack
slack
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
accel. poco a poco
P.M.
P.M.
P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
D5 E♭5 D5 A♭5 D5 F5 F♯5 D5 E♭5 D5
Gtr. 5
15ma
loco
8va
-1/2
w/ bar
P.H.
P.H.
P.H.
1
1/2
-1/2
Pitch: G



Bridge

*Chord symbols reflect implied harmony.



D5 Ab5 F5 D5 Ab5 Eb5 C5 Ab5 F5 G5 F#5 D5 Ab5 F5 D5 Ab5
Scarred!
Pour the salt in the wound.
Scarred!
Pour the salt
Eb5 C5 Ab5 F5 G5 F#5 D5 Ab5 F5 D5 Ab5 Eb5 C5 Ab5 F5 G5 F#5
Scarred!
Un -
in the wound.
Pour the salt in the wound.
D5 Ab5 F5 D5 Ab5 Eb5 C5 Ab5 N.C.
scarred!
Gtr. 5
Gtrs. 1 & 2
P.M.

Outro
Slower ♩ = 132
Half-time feel
Gtr. 5 tacet
D5
E♭5
D5
E♭5
D5
Pull!
Riff B
Gtrs. 1 & 2
P.M.
E♭5
D5
F5
F♯5
E♭5
F5
D5
E♭5
D5
E♭5
D5
E♭5
D5
F5
F♯5
E♭5
F5
E♭5
End Riff B
Gtrs. 1 & 2: w/ Riff B (till fade)
D5
E♭5 D5
E♭5 D5
E♭5 D5
F5
F♯5
E♭5
F5
Play 4 times & fade
D5
E♭5 D5
E♭5 D5
E♭5 D5
F5
F♯5
E♭5
F5
E♭5

Down With The Sickness

Words and Music by Mike Wengren, Dan Donegan, Dave Draiman and Steve Kmak

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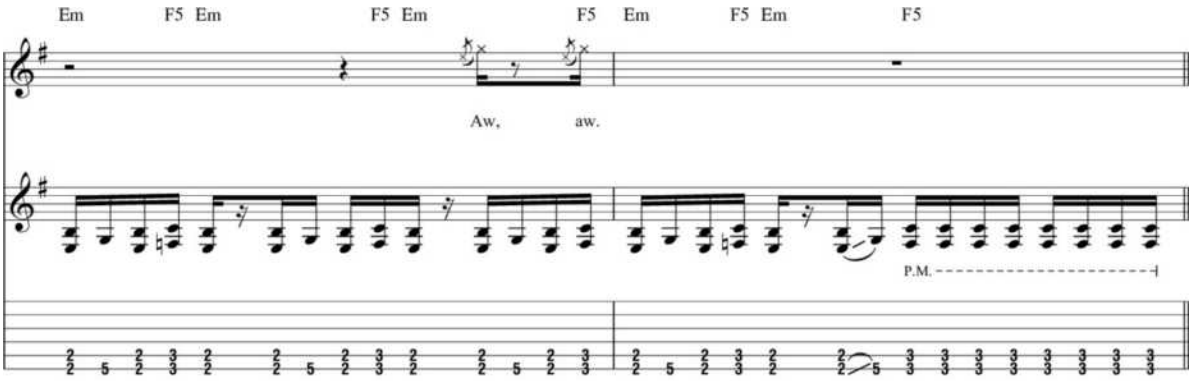
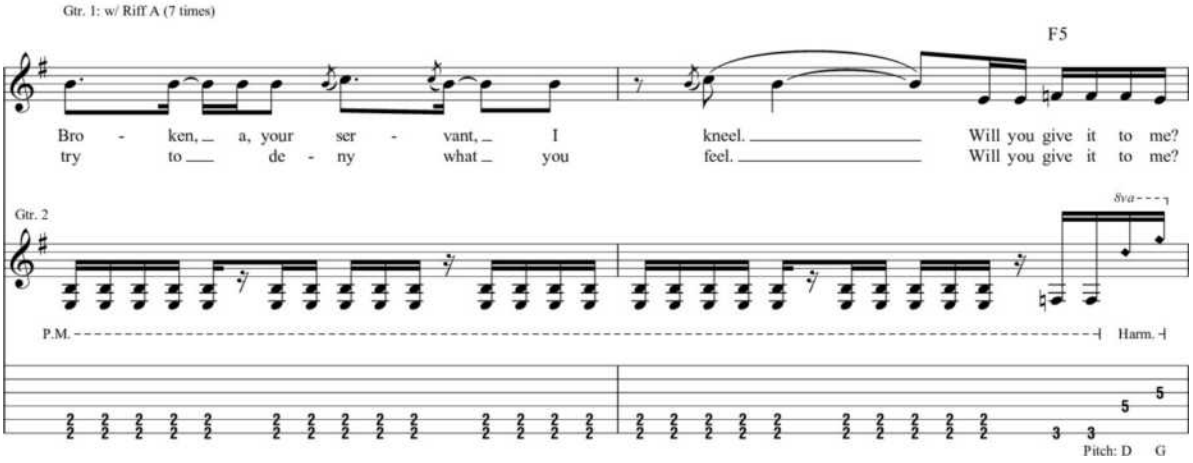
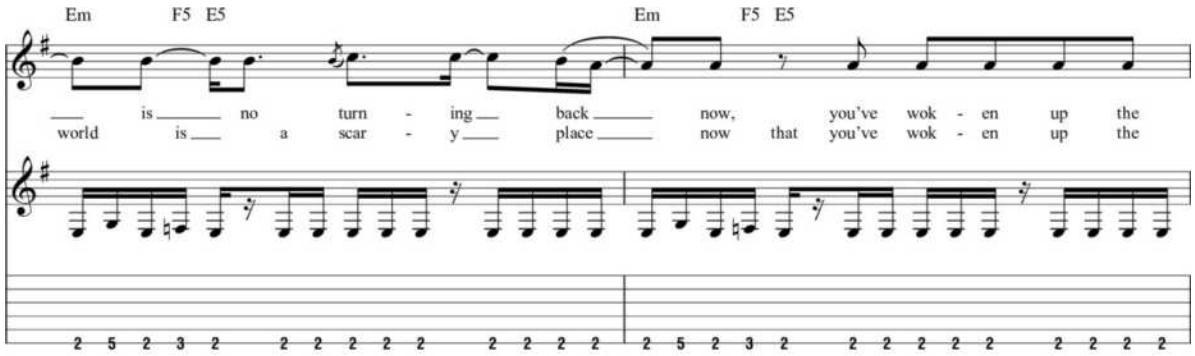
Em F5 Em F5 Em F5 Em F5 Em F5 E5 N.C.
Screamed: Oh, ah, ah, ah, ah.
P.M.
Gtr. 1 tacet
Gtr. 2
Em F5 Em F5 Em F5 Em F5 Em F5 Em F5
Em F5 Em F5 Em F5 Em F5 E5 F5
Oh, ah, ah, ah, ah.
Em F5 Em F5 Em F5 Em F5 Em F5 Em F5
Aw, aw.
Aw, aw.


Em F5 Em F5 Em F5 Em F5 Em F5
Aw, aw.
P.M.

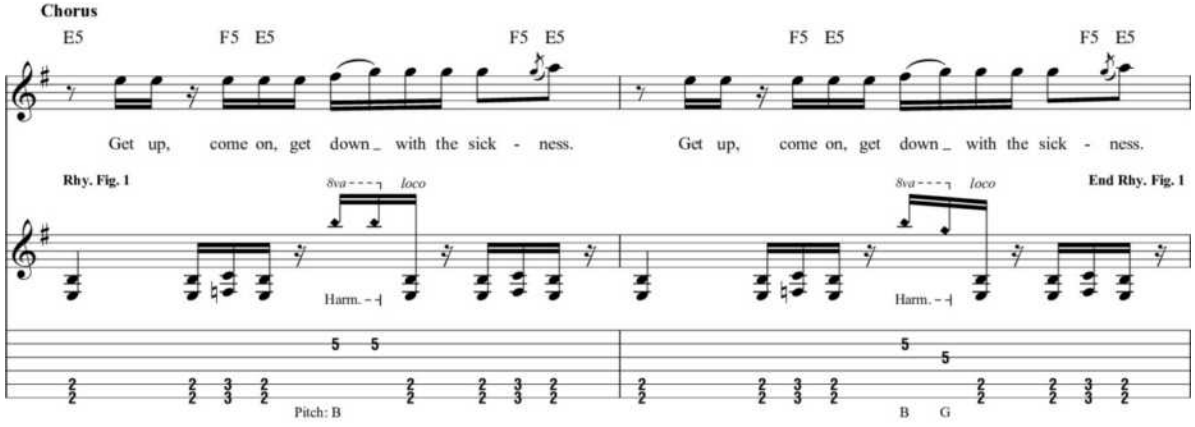
Verse
E5
1. Drown - ing deep in my sea of loath - ing.
2. I can see in - side you the sick - ness is a - ris - ing. Don't
Riff A
End Riff A
Gtr. 1
mp
3 4 5 4
Gtr. 2
P.M.


Gtr. 1: w/ Riff A (7 times)
F5
Bro - ken, a, your ser - vant, I kneel. Will you give it to me?
try to de - ny what you feel. Will you give it to me?
Gtr. 2
8va
P.M.
Harm.
Pitch: D G

E5
It seems what's, a, left of, a, my hu - man side is slow - ly
It seems that all that, a, was good has died and is de -
loco
P.M.
F5
chang - ing in me. Will you give it to me?
cay - ing in me. Will you give it to me?
P.M.
Em F5 E5
Look - ing at my own, a, re - flec - tion when sud - den - ly it
It seems you're hav - ing some trou - ble in deal - ing with these
Em F5 E5
Em F5 E5
F5
chang - es, vi - o - lent - ly it chang - es. Oh, no. There
chang - es, liv - ing, a, with these chang - es. Oh, no. The
8va
Harm.
Pitch: D G


Em F5 E5 Em F5 E5
___ is ___ no turn - ing ___ back ___ now, you've wok - en up the
world is ___ a scar - y ___ place ___ now that you've wok - en up the

Em F5 E5 Em F5 E5 F5
de - mon _ in ___ me. ___
de - mon _ in ___ me. ___


Chorus
E5 F5 E5 F5 E5 F5 E5 F5 E5
Get up, come on, get down _ with the sick - ness. Get up, come on, get down _ with the sick - ness.
Rhy. Fig. 1
8va - - - ┐ loco
Harm. - ┤
End Rhy. Fig. 1
Pitch: B
B G

F5 E5 F5 E5 F5 E5
Get up, come on, get down _ with the sick - ness. _ O - pen up your hate and let it flow in to me.
8va - - - ┐ loco
Harm. - ┤
7/12
Pitch: B
B G

Gtr. 2: w/ Rhy. Fig. 1 (2 times)
F5 E5
F5 E5
F5 E5
F5 E5
Get up, come on, get down with the sick - ness. You moth - er, get up, come on, get down with the sick - ness. You
F5 E5
F5 E5
1.
F5 E5
F5 E5
fuck - er, get up, come on, get down with the sick - ness. Mad - ness is the gift that has been giv - en to me.
2.
F5 E5
F5 E5
Mad - ness is the gift that has been giv - en to me.
Gtr. 2
Bridge
F♯5
E5
Play 3 times
Spoken: And when I dream.
Riff B
End Riff B
Gtr. 1
w/ clean tone
Gtr. 2
Gtr. 1: w/ Riff B
F♯5
E5
C♯5
C5
E5
Screamed: And when I dream.
Gtr. 2

Interlude

Spoken: No, mommy, don't do it again, don't do it again. I'll be a good boy. I'll be a good boy, I promise. No, mommy, don't hit me!

F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

Ow! Why'd you have to hit me like that, mommy? Don't do it, you're hurting me! Ow! Why do you have to be such a bitch? Why don't you...well, you can

F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5

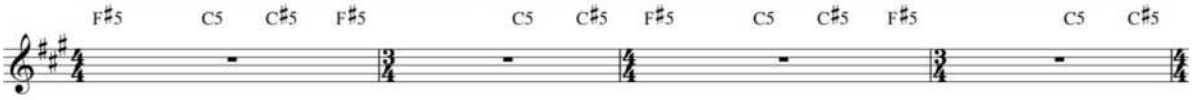
Gtr. 2: w/ Rhy. Fig. 2 (last meas., 2 times) Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

fuck off and die! Why can't you just fuck off and die? Why can't you just see fear and die? Never stick your hand in my face again, bitch! Fuck you!

C5 C♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5

I don't need this shit, you stupid, sadistic, abusive fucking whore. Would you like it to see how it feels, mommy? Here it comes, ya ready to die?

F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5 F♯5 C5 C♯5



Gtr. 2

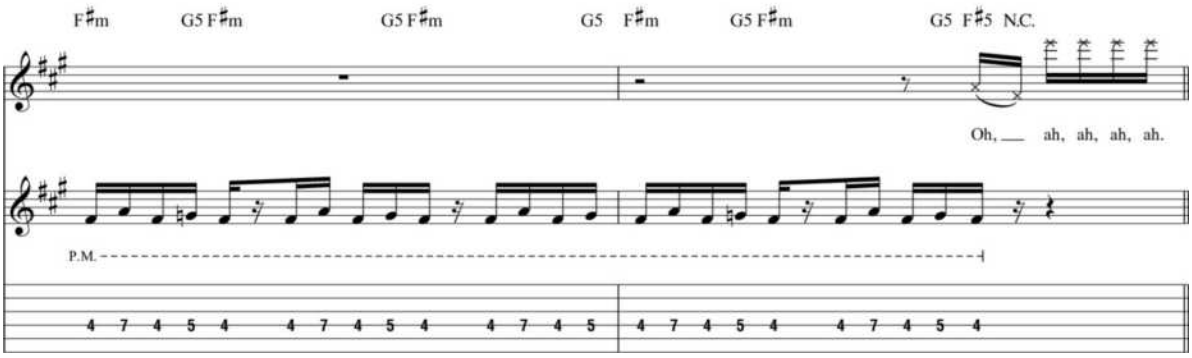
F♯m G5 F♯m G5 F♯m G5 F♯m G5 F♯m G5 F♯m G5

P.M.

F♯m G5 F♯m G5 F♯m G5 F♯m G5 F♯m G5 F♯5 N.C.

Oh, ah, ah, ah, ah.

P.M.

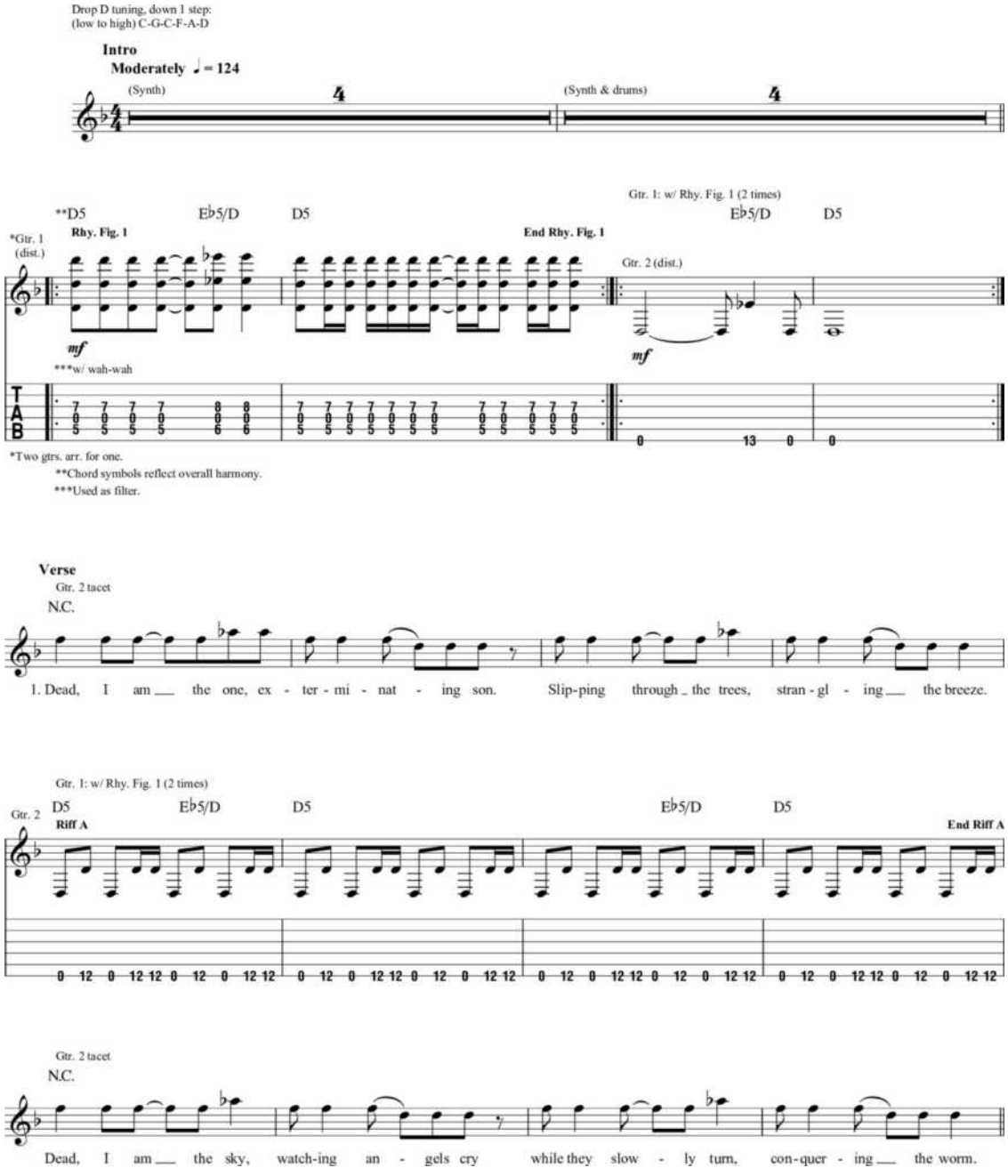


Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3

Dragula

Words and Music by Scott Humphrey and Rob Zombie



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Chorus

D5 F5 D5 G5

Dig through the ditch-es and burn ____ through the witch-es I slam ____ in the back of my Drag - u - la. ___

Riff B1 **End Riff B1**

Gtr. 2

Harm. Harm. Harm. Harm.

Pitch: D

Riff B **End Riff B**

Gtr. 1

Interlude

Gtrs. 1 & 2

D5

Riff C **End Riff C**

P.M.

Verse

1st time, Gtrs. 1 & 2: w/ Riff C (2 times)
2nd time, Gtrs. 1 & 2 tacet

D5

2. Dead, I am ___ the pool spread-ing from _ the fool. Weak and what _ you need no-where as ___ ya bleed.
3. Dead, I am ___ the life, dig in - to ___ the skin. Knuck-le crack _ the bone, twen - ty - one ___ to win.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A

E♭5/D D5 E♭5/D D5

2nd time, Gtrs. 1 & 2 tacet

N.C.

Dead, I am ___ the rat, feast up - on ___ the cat. Ten-der is ___ the fur, dy-ing as ___ you purr.
Dead, I am ___ the dog, hound of hell, ___ ya cry. Dev-il on ___ your back, I can nev - er die.

Gtrs. 1 & 2

P.M.

Chorus

Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)

D5 F5 D5 G5

Dig through the ditch-es and burn ___ through the witch-es I slam ___ in the back of my Drag-u - la. ___

D5 F5 D5 G5

Dig through the ditch-es and burn ___ through the witch-es I slam ___ in the back of my Drag-u - la. ___ But

Bridge

C5 D5 E♭5/D D5 F5

do it, ba - by. Do it, ba - by. But

Gtr. 1 **Rhy. Fig. 2** **End Rhy. Fig. 2**

P.M.

Gtr. 2 **Rhy. Fig. 2A** **End Rhy. Fig. 2A**

P.M.

1/2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

C5 D5 E♭5/D D5 F5

do it, ba - by. Do it, ba - by. Burn like an an - i - mal.

1.

Interlude

D5 A♭5 D5 F5 D5 A♭5 D5 G5

Gtr. 2

Harm. Harm. Harm. Harm.

1/2 1/2 1/2 1

Pitch: D

1/2 1

2.

Chorus

Gtrs. 1 & 2: w/ Riff B & B1 (2 times)

D5 F5 D5 G5

Dig through the ditch-es and burn through the witch-es I slam in the back of my Drag-u - la.

Outro

Gtr. 3 (dist.) N.C.

Riff D

End Riff D

mf

w/ EBow

5 6 5 5 6 5 5 6 5

Gtr. 3: w/ Riff D

Dig through the ditch-es and burn through the witch-es I slam in the back to my Drag-u - la.

Du Hast

Words and Music by Richard Kruspe, Paul Landers, Till Lindemann, Doktor Lorenz, Oliver Riedel and Christoph Schneider

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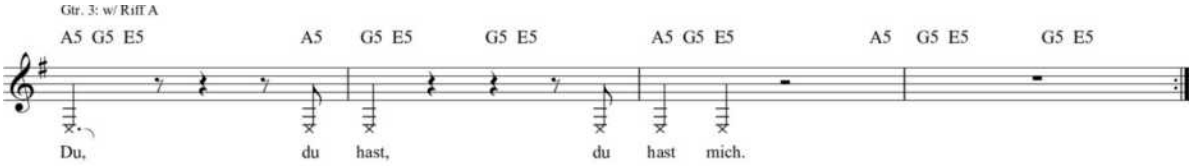
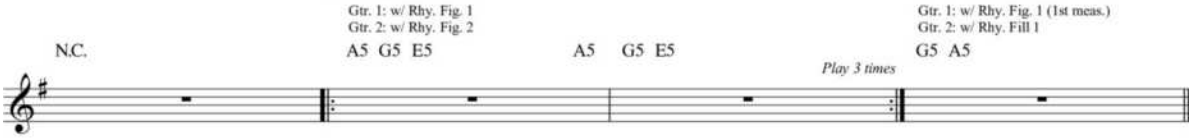




*Kybd. arr. for gtr.

Chorus

Gtr. 3 tacet

A5 G5 E5 A5 G5 E5 G5 A5 G5 A5

Willst du bis der tod euch schei - de, trau ihr sein für al - le ta - ge.

Gtr. 1

Rhy. Fig. 3

let ring

Gtr. 2

Rhy. Fig. 3A

P.M.

C5 D5 B5 A5 G5 E5 A5 G5 E5

To Coda

Nein! Nein!

End Rhy. Fig. 3

End Rhy. Fig. 3A

Keyboard Solo

Gtr. 2: w/ Rhy. Fig. 3A

Gtr. 1 tacet

A5 G5 E5 A5 G5 E5

Riff B

End Riff B

*Gtr. 5

mf

*Kybd. arr. for gtr.

Gtr. 5: w/ Riff B (3 times)
G5 A5 G5 A5 C5 D5 B5 A5 G5 E5 A5 G5 E5
Verse
Gtr. 5 tacet
Gtr. 2 tacet
Em Em(add9) Am7
3. Du, du hast, du hast mich.
Rhy. Fig. 4
Gtr. 1
w/ fingers
let ring
let ring
Gtr. 2
C Bm Cmaj7
Du, du hast, du hast mich.
Gtr. 1
End Rhy. Fig. 4
let ring
Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 3A
A5 G5 E5 A5 G5 E5 G5 A5 G5 A5
Du, du hast, du hast mich. Du hast mich. Du
C5 D5 B5 A5 G5 E5 A5 G5 E5
hast mich ge - fragt, du hast mich ge - fragt, du hast mich ge - fragt und ich hab nichts ge - sagt.

Interlude

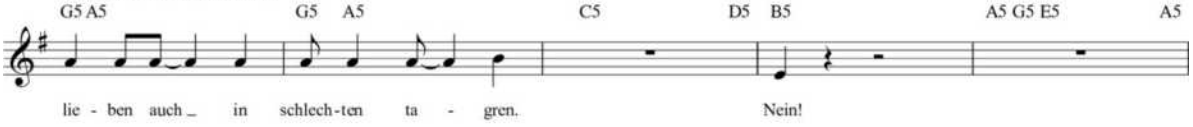
Gtr. 1: w/ Rhy. Fig. 4 (1st 6 meas.)
Gtr. 2: w/ Rhy. Fig. 3A (1st 4 meas.)

D.S. al Coda

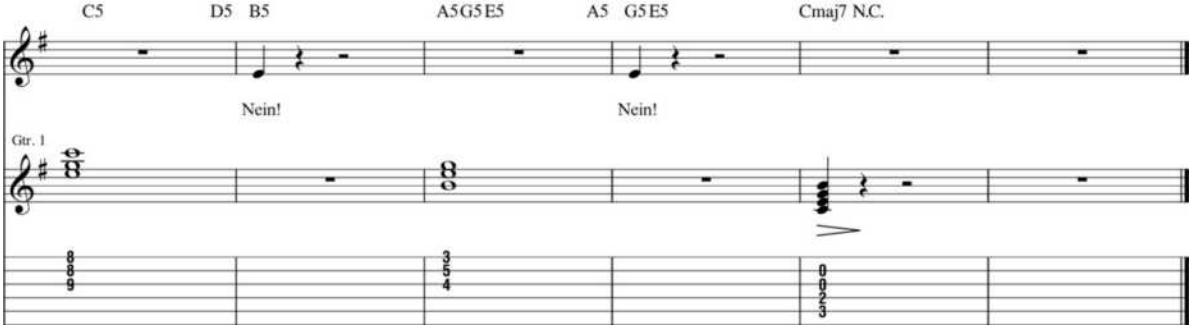
Coda

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 2: w/ Rhy. Fig 3A (last 6 meas.)

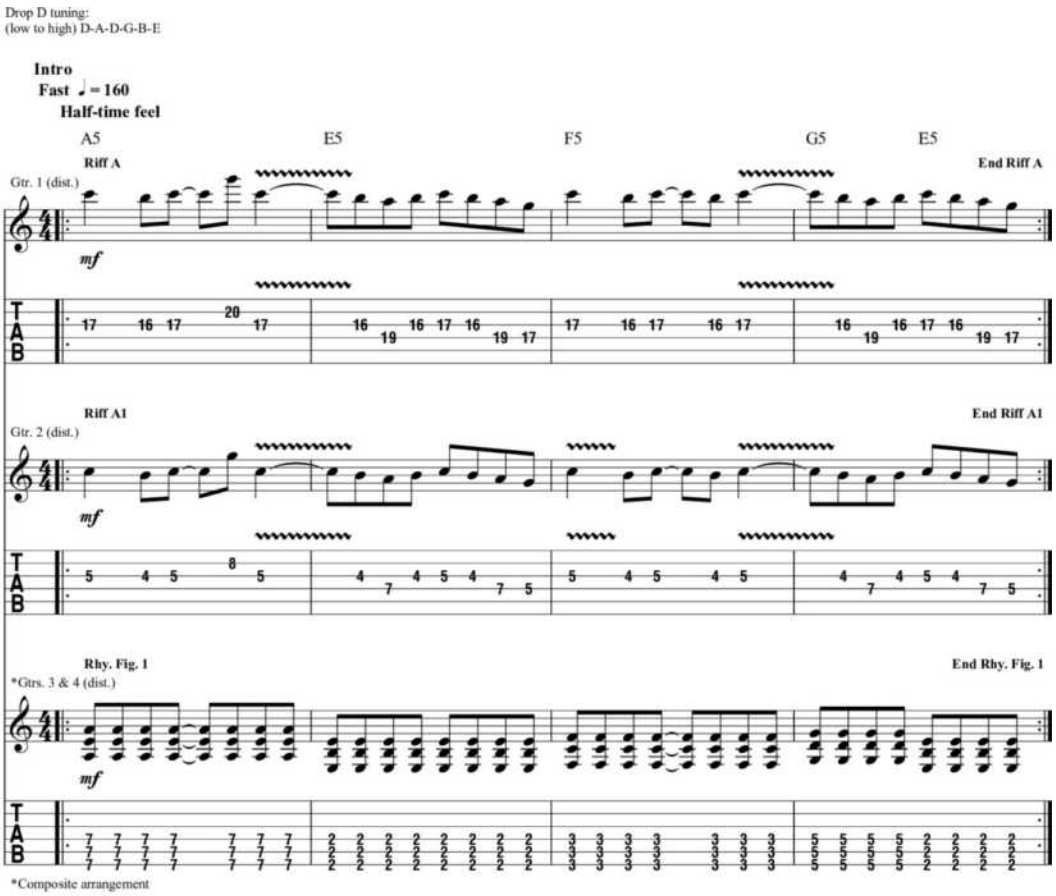


Gtr. 2: w/ Rhy. Fig. 3A
Gtr. 5: w/ Riff B (5 times)



Dying In Your Arms

Words and Music by Travis Smith, Corey Beaulieu, Paulo Gregoletto, Matthew Heafy and Jason Suecof



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End half-time feel

F5 N.C. G5 N.C. E5 N.C.

with this rope, she's my self - de - struc - tive.

End Rhy. Fig. 2

P.M. P.M. P.M.

Pre-Chorus

A5 D5

1. Bleed-ing dis - ease, the thing that makes it hard to breathe. But if
2. neck. I break free to see the things you blind - ed me. And I shoved you far a - way.

Gtrs. 1 & 2

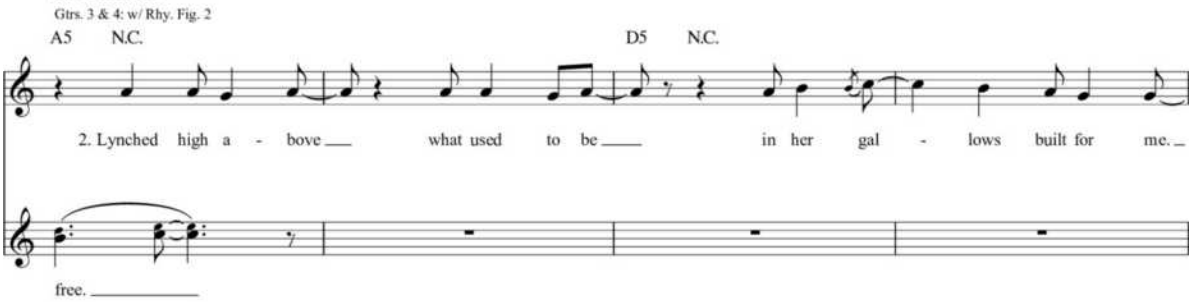
Gtrs. 3 & 4

Chorus

1st time, Gtr. 1: w/ Riff A
1st time, Gtr. 2: w/ Riff A1 (2 times)
1st time, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)
1st time, Gtrs. 5 & 6 tacet
2nd time, Gtrs. 1 & 2: w/ Riffs A & A1 (4 times)
2nd time, Gtrs. 3 & 4: w/ Rhy. Fig. 1 (4 times)

To Coda

Verse
Half-time feel



D.S. al Coda
End half-time feel

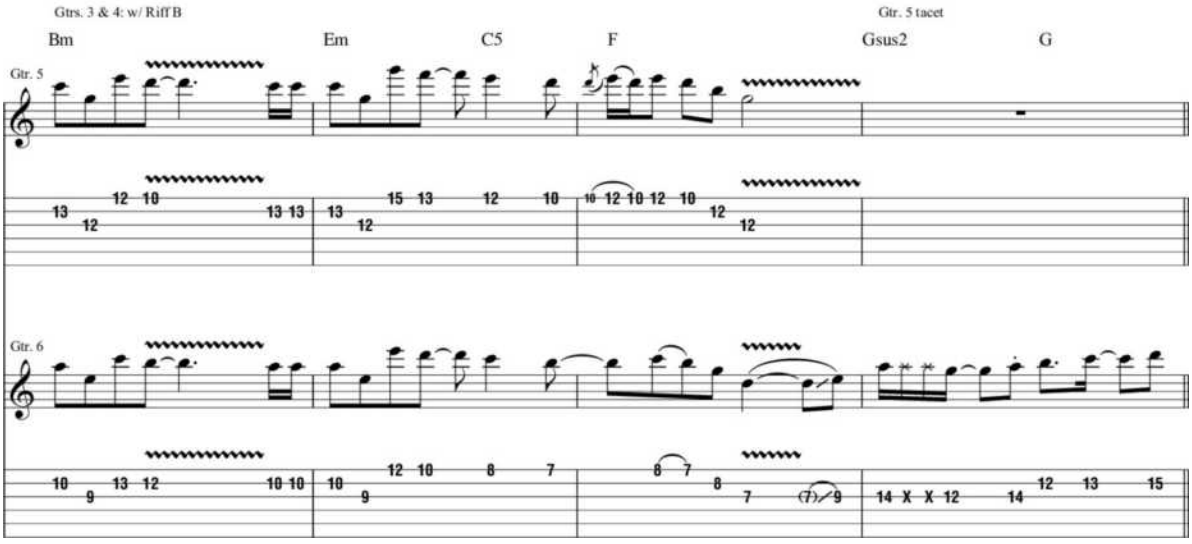
Coda

Bridge

A5 E5 F5 A5 F5 G5 C5 G F5
free. *Screamed:* You poi-soned my life so I take this
Gtrs. 3 & 4
3
steady gliss.

A5 E5 F5 A5 F5 G5 C G F
knife and cut you out, cut you
Gtr. 3
3
Gtr. 4
3

Guitar Solo
Bm
Em
C5
F
Gsus2
Asus2
out.
Gtr. 5 (dist.)
mf
Gtr. 6 (dist.)
mf
P.M.
Riff B
End Riff B
Gtrs. 3 & 4
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Gtrs. 3 & 4: w/ Riff B
Gtr. 5 tacet
Bm
Em
C5
F
Gsus2
G
Gtr. 5
Gtr. 6

Interlude

Gtrs. 3 & 4: w/ Riff B (2 times)

Gtr. 6 tacet

Bm Em C5

Riff C

Gtr. 1

Gtr. 6

Riff C1

Gtr. 2

F Gsus2 Asus2

End Riff C

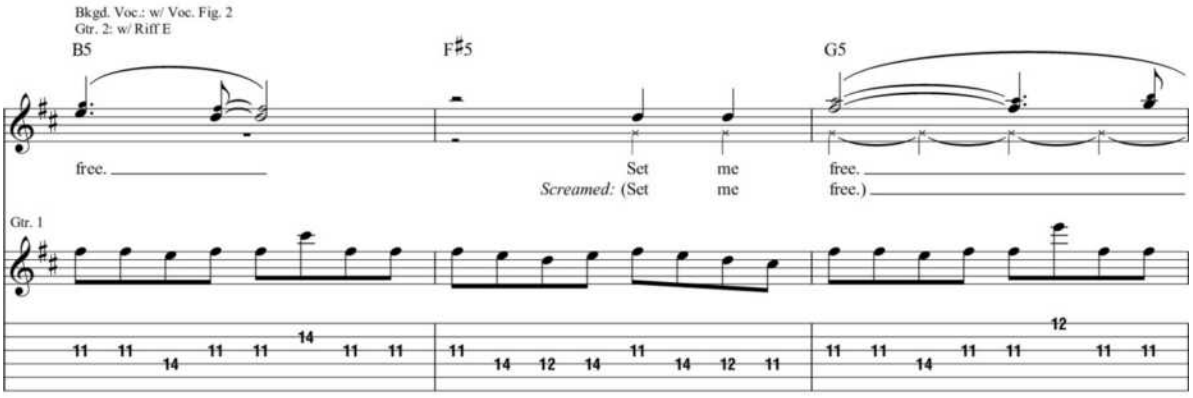
End Riff C1

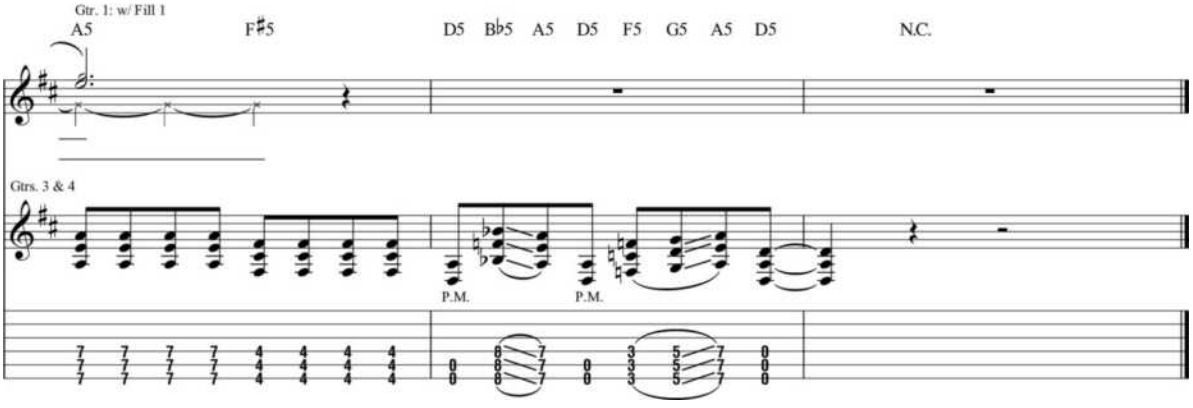
Gtrs. 1 & 2: w/ Riffs C & C1

Bm Em C5 F Gsus2 Asus2

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Riffs A & A1 (last 2 meas.)
A5
E5
F5
G5
E5
And now I see it's you that's tear - ing me.
Gtr. 3
Gtr. 4
P.M.
P.M.
P.M.
Gtrs. 1 & 2: w/ Riffs A & A1
Gtrs. 3 & 4: w/ Rhy. Fig. 1
A5
E5
F5
G5
E5
This is me dy - ing in your arms. I cut you out now set me
Outro-Chorus
B5
F♯5
G5
A5
F♯5
And now I see it's you that's tear - ing me.
free.
En - snar - ing me.
Riff D
End Riff D
Gtr. 1
8va
Riff D1
End Riff D1
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 3 & 4

*Pertains to downstemmal vocs. only.





Edgecrusher

Music by Dino Cazares, Raymond Herrera and Christian Olde Wolbers
Lyrics by Burton C. Bell and Madchild

Gtr. 2: w/ Riff A (3 times)

B5 F♯5 E5 B♭5 C♯5 C5 B5 F♯5

ot - ic case ___ of con - quer - ing dom - i - na - tion. Psy - cho - path snaps fired
flesh to steel and blood to blade I fight to ex - ist. ___ A ri - val of jus - tice, ex -

E5 B♭5 C♯5 C5 B5 F♯5 E5 B♭5 C♯5 C5

chains of im - pris - on - ment, a blud - geon - ing force ___ that's un - der - min - ing the gov - ern - ment.
treme rush of ha - tred, sur - viv - al in a twist - ed world where noth - ing is sa - cred.

𝄋 **Pre-Chorus**

B5 F5 D♯5 A5 C♯5 C5

In - flict strain up - on _____ the struc - ture

Gtr. 1 **Rhy. Fig. 2** **End Rhy. Fig. 2**

P.M. P.M. P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

B5 F5 D♯5 A5 C♯5 C5 B5 F5 D♯5 A5 C♯5 C5

col - laps - ing be - low my pres - sure. In - flict strain up - on ___ the struc - ture

2nd time, Gtr. 1: w/ Rhy. Fill 2

B5 F5 D♯5 A5 D♯5 C♯5

col - laps - ing be - low my pres - sure.

Gtr. 1

P.M. P.M.

Rhy. Fill 2

Gtr. 1

P.M. P.M.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Break of the Edge - crush-er, break of the Edge - crush-er, break of the Edge - crush - er.

To Coda

Break of the Edge - crush - er. Break of the Edge - crush - er, break of the Edge - crush -

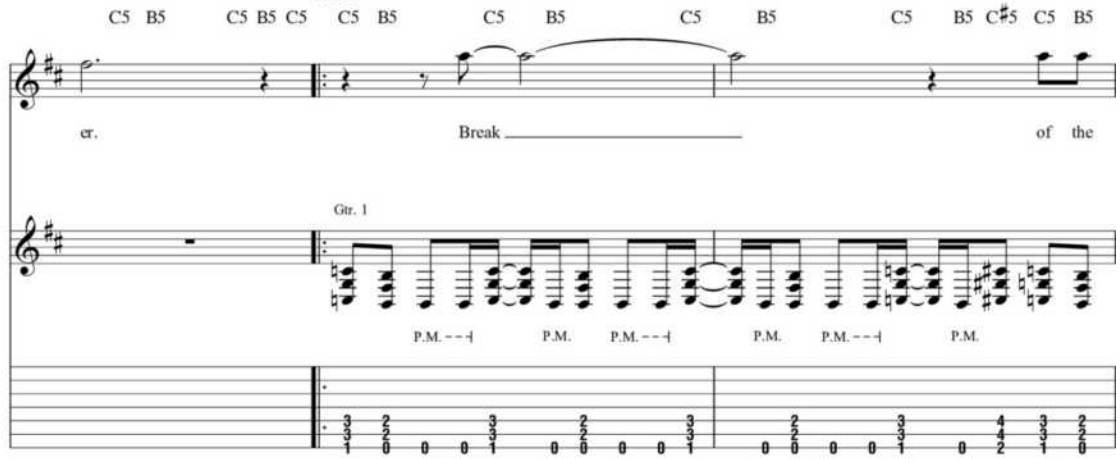
er. 2. The er.

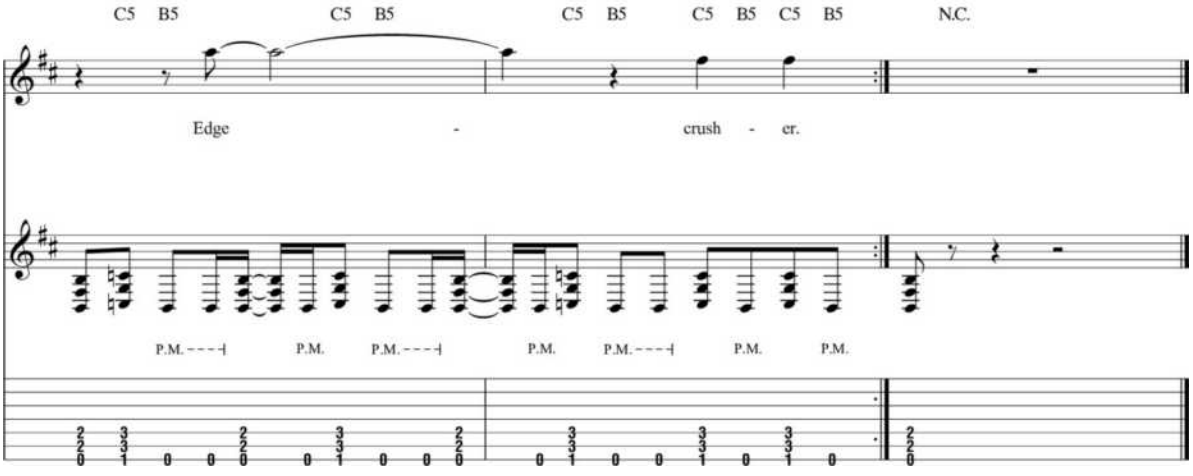
Interlude

2nd time, D.S. al Coda

Coda

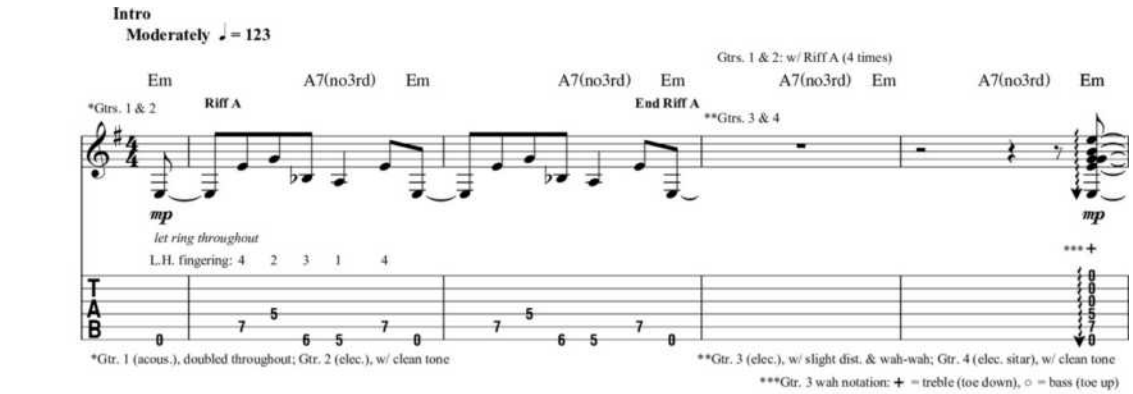
Outro

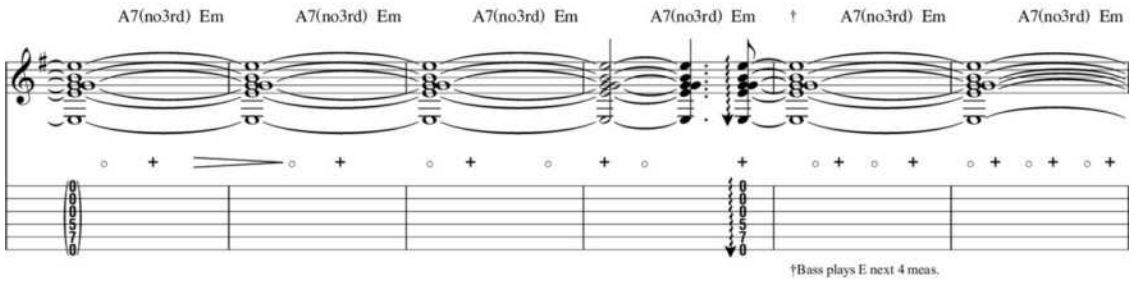


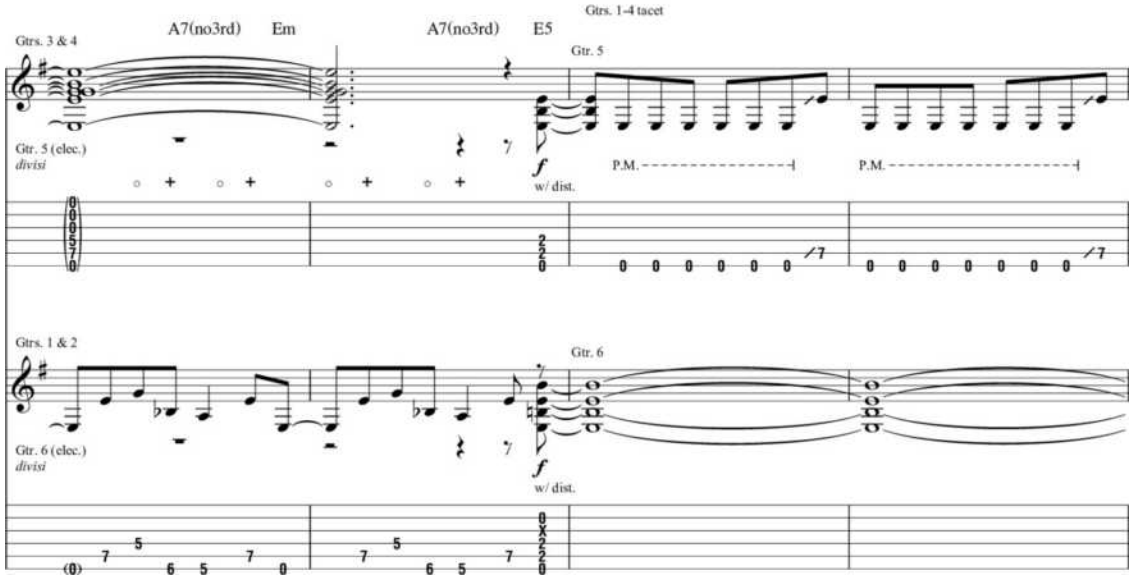


Enter Sandman

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett







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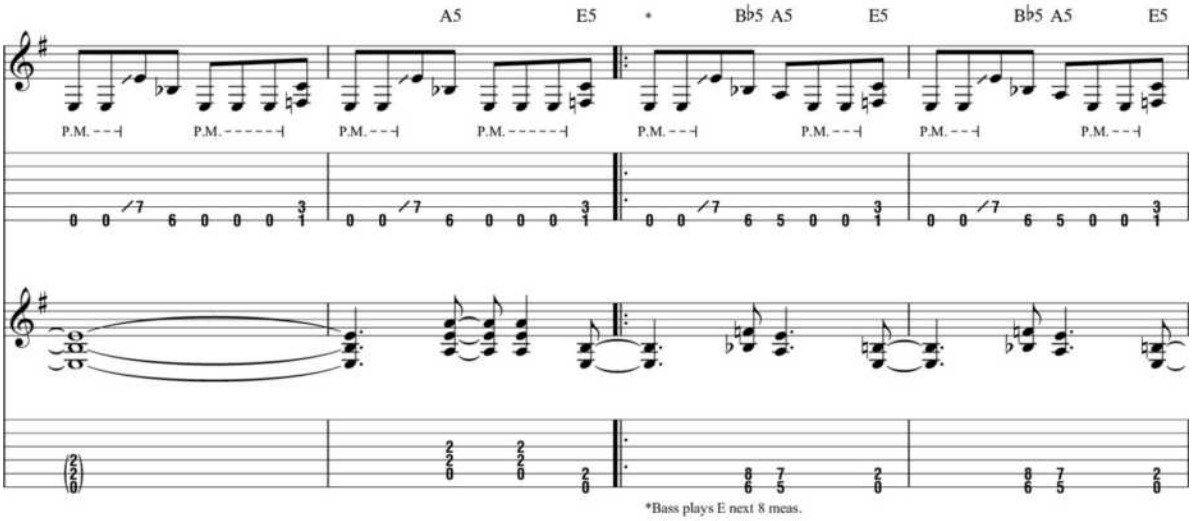
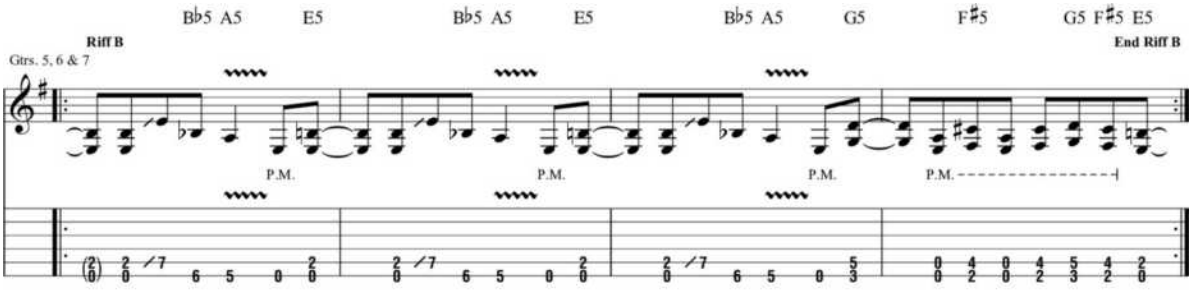
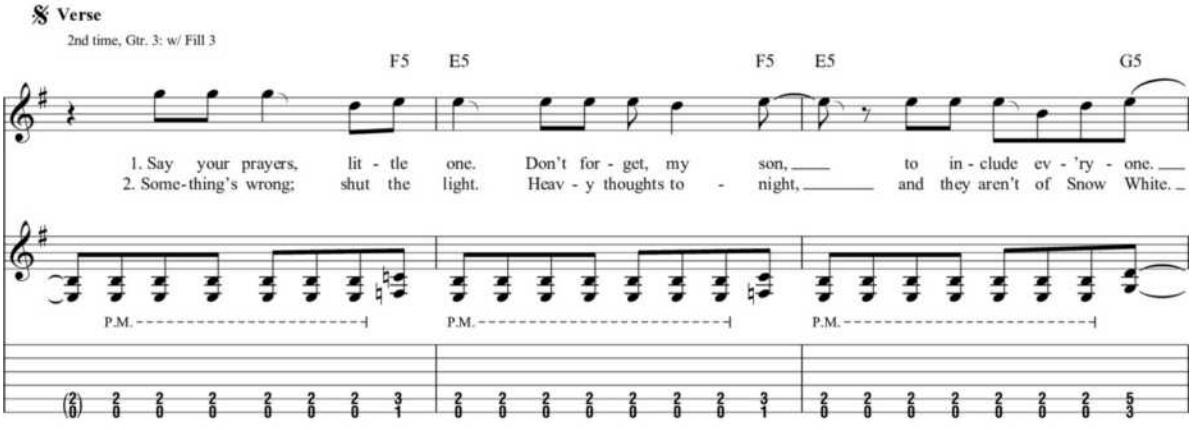
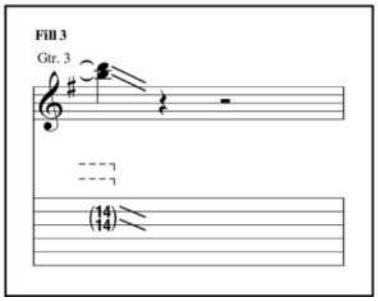
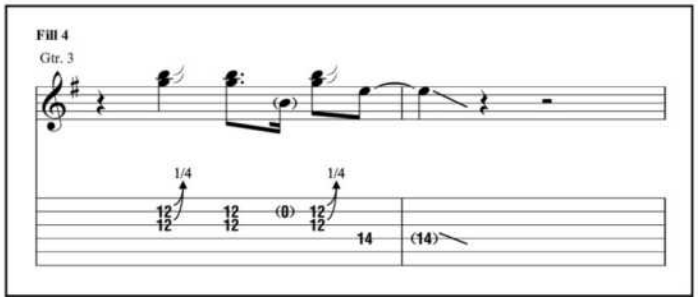



B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 G5 F♯5 G5 F♯5 E5
Riff B
End Riff B
Gtrs. 5, 6 & 7
P.M.


𝄋 Verse
2nd time, Gtr. 3: w/ Fill 3
F5 E5 F5 E5 G5
1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.
2. Some-thing's wrong; shut the light. Heav - y thoughts to - night, and they aren't of Snow White.
P.M.

2nd time, Gtr. 3: w/ Fill 4
F♯5 G5 F♯5 E5 F5 E5 F5
I tuck you in, warm with - in, keep you free from sin
Dreams of war, dreams of liars, dreams of dra - gon's fire,
P.M.


Fill 3
Gtr. 3


Fill 4
Gtr. 3
1/4
1/4

Pre-Chorus
E5
G5
F♯5
G5
F♯5
F♯m
B7(no3rd)
F♯m
till the sand-man, he comes, ah.
and of things that will bite, yeah.
Sleep with one
Gtrs. 5, 6 & 7
Riff C
P.M.
let ring
Gtrs. 1 & 2
Fill 1
End Fill 1
Riff C1
mf
B7(no3rd)
F♯m
B7(no3rd)
F♯m
B7(no3rd)
eye o - pen,
grip-ping your pil - low tight.
Gtr. 7
End Riff C
Gtrs. 1 & 2
End Riff C1
Gtrs. 5 & 6
Fill 2
End Fill 2

Chorus

Gtrs. 1 & 2 tacet

F♯5 C5 B5 F♯5 C5 B5 F♯5 C5 B5 E5

Ex - it: light. En - ter: night.

Rhy. Fig. 1

Gtrs. 5, 6 & 7

To Coda

Gtr. 8 tacet

F♯5 C5 B5 E5 G5 F♯5 G5 E5

Take my hand. We're off to Nev-er Nev-er Land.

Riff D

Gtr. 8 (elec.)

mf

w/ dist. & wah as filter

P.M.

End Riff D

Gtrs. 6 & 7

let ring

P.M.

Gtrs. 5, 6 & 7

End Rhy. Fig. 1

Gtr. 5

(Gtrs. 6 & 7 cont. on upper staff)

P.M.

*Cue-size voc. whispered, next 3 meas.

Interlude

Gtrs. 5, 6 & 7: w/ Riff B (2 times)

E5 B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 G5 F♯5 G5 F♯5 E5

D.S. al Coda

B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 G5 F♯5 G5 F♯5 E5

Gtr. 3

f

w/ dist. & wah-wah

1/4

grad. bend

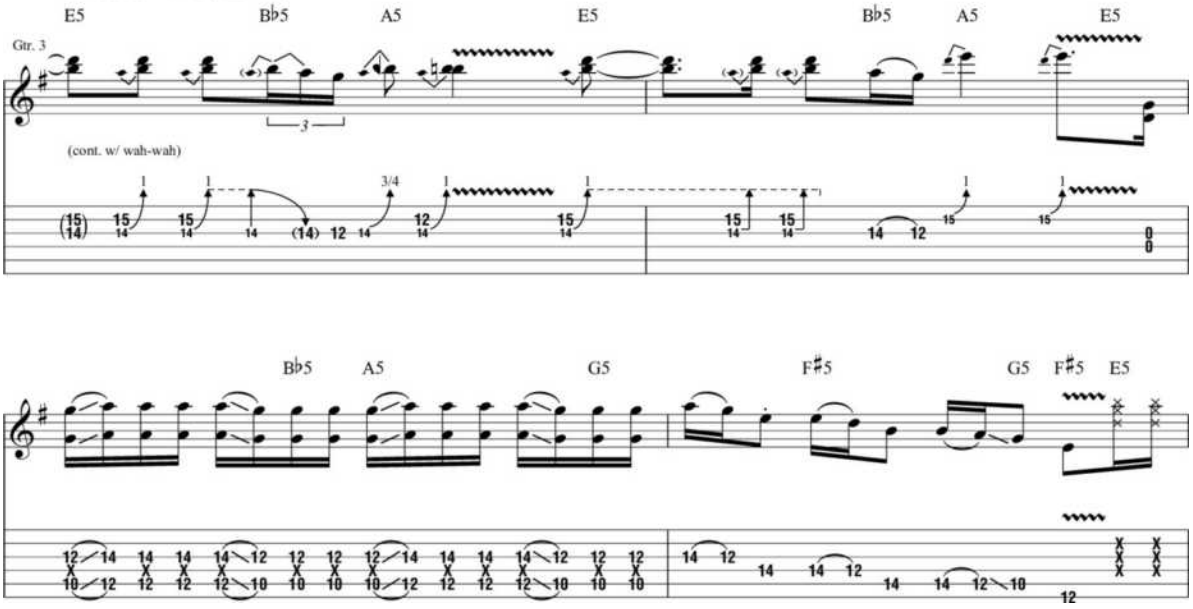
1/2

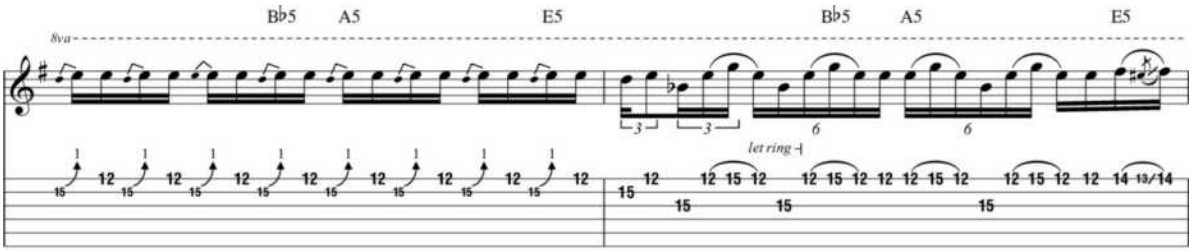
Coda

Gtr. 8 tacet

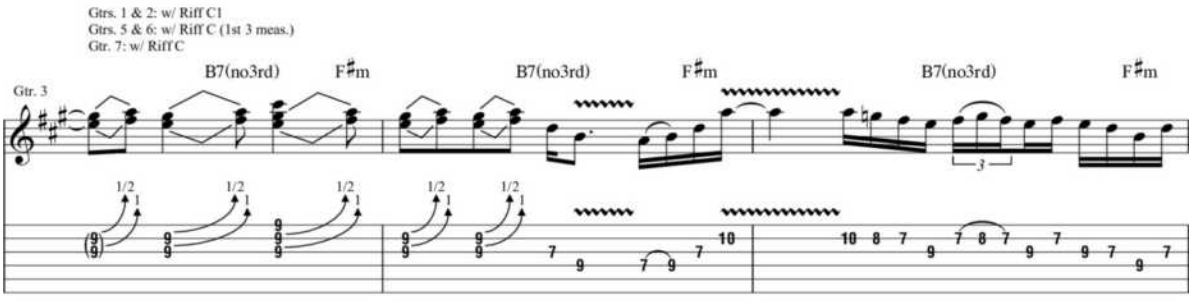
Guitar Solo

Gtrs. 5, 6 & 7: w/ Riff B (1 1/2 times)




B♭5
A5
E5
B♭5
A5
E5
8va
let ring

Gtrs. 1 & 2: w/ Fill 1
B♭5
A5
G5
F♯5
G5
F♯5
F♯m
8va
Gtr. 3
loco
Gtrs. 5, 6 & 7
P.M.
P.M.


Gtrs. 1 & 2: w/ Riff C1
Gtrs. 5 & 6: w/ Riff C (1st 3 meas.)
Gtr. 7: w/ Riff C
B7(no3rd)
F♯m
B7(no3rd)
F♯m
B7(no3rd)
F♯m
Gtr. 3

Gtr. 5: w/ Fill 2
Gtrs. 5 & 7: w/ Rhy. Fig. 1
Gtr. 6: w/ Rhy. Fig. 1 (1st 5 meas.)
B7(no3rd)
F♯5
C5
B5
F♯5
Gtr. 3
*String is bent downward to fret edge, hitting 17th fret while bent 2 steps.
Gtr. 6
Gtrs. 1 & 2
let ring
P.M.
let ring

Gtrs. 1 & 2 tacet
C5
B5
F♯5
C5
B5
E5
Gtr. 3
let ring
let ring
let ring
*Gtr. 8: w/ Riff D
F♯5
C5
B5
E5
8va
**
let ring
w/ bar
*Played mp
**Floating bridge lowers 2nd string pitch by approx. 1/4 step during 3rd string bend.
8va
N.C.
Gtr. 3
loco
P.H.
(8va)
P.H.
Pitch: F♯
Gtr. 6
Gtrs. 5, 6 & 7
Gtrs. 5, 6 & 7 tacet
(E5)
Gtr. 3
w/ bar
w/ bar

Interlude
Gtrs. 1 & 2: w/ Riff A (3 1/2 times)
Gtrs. 9 & 10: w/ Riff E (2 1/2 times)
Em
**
A7(no3rd)
Em
A7(no3rd)
Em
A7(no3rd)
Em
Spoken: Now I lay me down to sleep, pray the Lord my soul to keep.
Spoken: Now I lay me down to sleep,
Gtr. 3
w/ bar
w/ bar
grad. dive
***2nd & 3rd string sound sympathetically. Bar intervals refer to 5th string.
Fill 4A
End Fill 4A
Riff E
End Riff E
*Gtrs. 9 & 10
mp
let ring throughout
Gtrs. 1 & 2
divisi
Fill 4
End Fill 4
*Gtr. 9 (acous.), doubled throughout; Gtr. 10 (elec.), w/ clean tone
**Bass plays E next 8 meas.
Gtr. 3 tacet
A7(no3rd)
Em
A7(no3rd)
Em
A7(no3rd)
Em
A7(no3rd)
Em
If I die before I wake, pray the Lord my soul to take.
pray the Lord my soul to keep.
If I die before I wake, pray
Bridge
†Gtr. 11: w/ Fill 1
Gtrs. 1 & 2: w/ Riff C1 (1st 2 meas., 2 times)
Gtr. 11: w/ Riff C (1st 2 meas., 2 times)
A7(no3rd)
F♯m
††
B7(no3rd)
F♯m
B7(no3rd)
F♯m
Hush, lit - tle ba - by, don't say a word,
the Lord my soul to take.
Gtrs. 9 & 10
Riff F
Gtrs. 9 & 10
End Riff F
Gtrs. 1 & 2
divisi
†Gtr. 11 (elec.), w/ dist., doubled throughout, played mf
††Bass plays F♯ next 8 meas.
Gtrs. 9 & 10: w/ Riff F (1 1/2 times)
Gtrs. 1 & 2: w/ Riff C1
Gtr. 11: w/ Riff C
B7(no3rd)
F♯m
B7(no3rd)
F♯m
B7(no3rd)
F♯m
and nev - er mind that noise you heard.
It's just the beasts un - der

B7(no3rd) F♯m B7(no3rd) F♯m B7(no3rd)
your bed, in your clos - et, in your head.
Gtrs. 9 & 10
Gtr. 5
mf
P.M.
Gtr. 6
mf
P.M.
P.S.

Chorus

*Gtrs. 5, 6 & 7: w/ Rhy. Fig. 1 (1st 4 meas.)
Gtrs. 9 & 10 tacet
Gtr. 8: w/ Riff D (1st 2 meas.)
F♯5 C5 B5 F♯5 C5 B5 F♯5 C5 B5 E5
Ex - it: light. En - ter: night.
*Gtrs. 5 & 6 played f
Gtrs. 5, 6 & 7: w/ Rhy. Fig. 1
F♯5 C5 B5 E5 F5 F♯5 C5 B5 F♯5 C5 B5 F♯5
Grain of sand. Ex - it: light.
Gtrs. 5, 6 & 7
P.M.
Gtr. 8: w/ Riff D
C5 B5 E5 F♯5 C5 B5 E5
En - ter: night. Take my hand. We're
**Cue-size voc. whispered, next 3 meas.

Outro
G5 F♯5 G5 E5 E5 B♭5 A5 E5 B♭5 A5 E5
off to Nev - er Nev - er Land. Yeah, heh, heh, heh, heh, heh, heh. Oh!
Gtr. 5
P.M.
P.M.
P.M.
Gtrs. 6 & 7
Gtrs. 5, 6 & 7: w/ Riff B (1st. 2 meas.)
Gtrs. 5, 6 & 7: w/ Riff B (1st 3 meas.)
B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 G5
Ah, yeah, yeah. Oh,
Gtrs. 1 & 2: w/ Fill 4
Gtrs. 9 & 10: w/ Fill 4A
Gtrs. 1 & 2: w/ Riff A (till fade)
Gtrs. 9 & 10: w/ Riff E (till fade)
F♯5 G5 F♯5 Em * A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em
whoa.
Voc. Fig. 1
Whispered: (We're
Gtrs. 5, 6 & 7
P.M.
*Bass plays E till fade.
Bkgd. Voc.: w/ Voc. Fig. 1, till fade
A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em
End Voc. Fig. 1
Take my hand.
off to Nev - er Nev - er Land.)
P.M.

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em
Take my hand.
Riff G
P.M.
Gtrs. 5, 6 & 7: w/ Riff G (till fade)
End Riff G
Gtr. 12 (elec.)
mf
w/ slight dist.
let ring
Begin fade
w/ bar
w/ bar
let ring
Gtr. 12 tacet
Fade out

Eyes Of A Stranger

Words and Music by Chris DeGarmo and Geoff Tate

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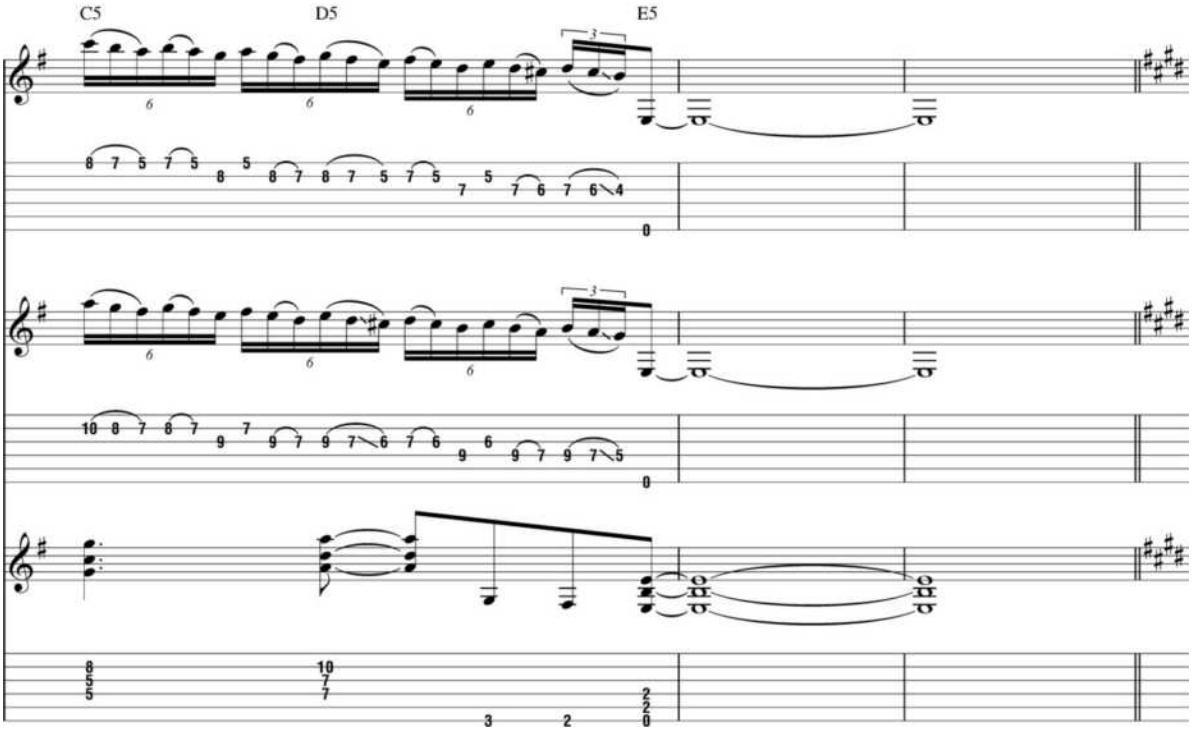
C5
D5
E5
C5
G5
E5
Gtr. 5 (dist.)
f
*Vol. swell
Gtr. 4 (dist.)
f
**Vol. swell
Gtr. 3
let ring
let ring

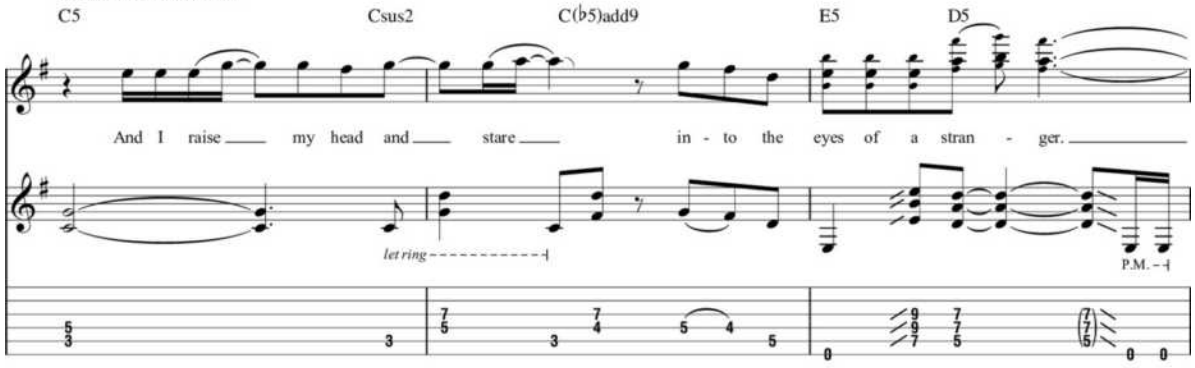

C5
D5
E5

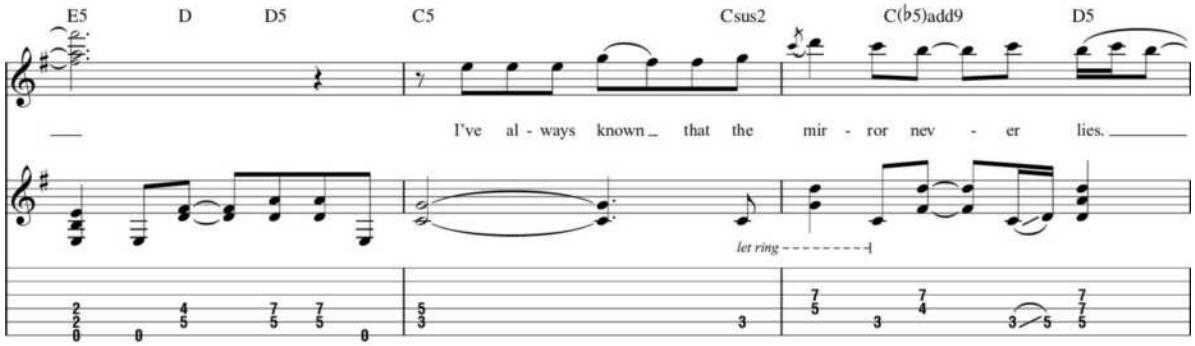
Verse
Gtrs. 3, 4 & 5 tacet
F♯m(add4)
E
F♯m(add4)
1. All a - lone now ex - cept for the mem - 'ries of what we had and
*Gtrs. 1 & 2
Rhy. Fig. 1
mf
let ring throughout
let ring
*Composite arrangement
E
F♯m(add4)
E
what we knew.
Ev-'ry time I try to leave it be - hind me,
let ring
let ring
F♯m(add4)
E
F♯m7(add4)
Gtr. 6 tacet
E
I see some-thing that re - minds me of you,
hoo.
Gtrs. 1 & 2
End Rhy. Fig. 1
let ring
Gtr. 6 (clean)
mp
w/ chorus
let ring

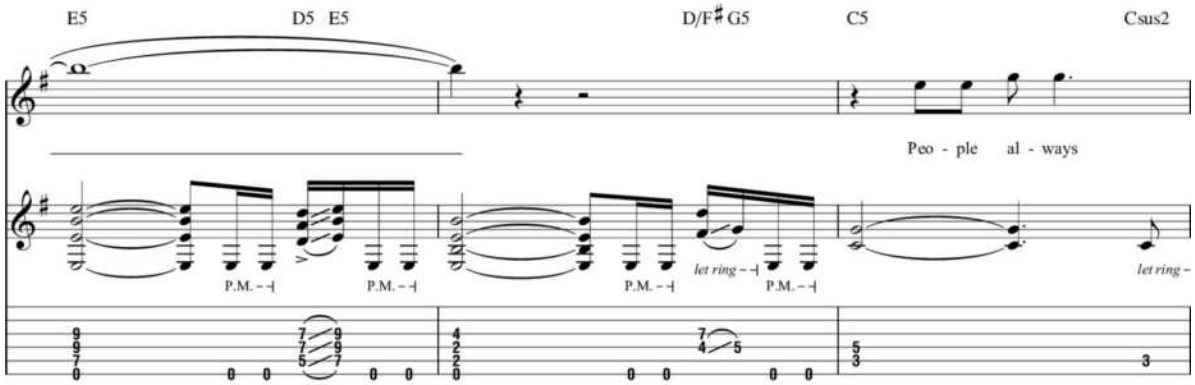
Gtrs. 1 & 2: w/ Rhy. Fig. 1
F♯m(add4)
E
F♯m(add4)
Ev - 'ry night the dreams re - turn to haunt me, your ro - sa - ry wrapped a -
E
F♯m(add4)
E
round your throat. I lie a - wake and sweat, a - fraid to fall a - sleep.
F♯m(add4)
E
E5
C5
I see your face look - ing back at me.
Gtr. 3
f
let ring
G5
C
D5
Look - ing back at me.
let ring

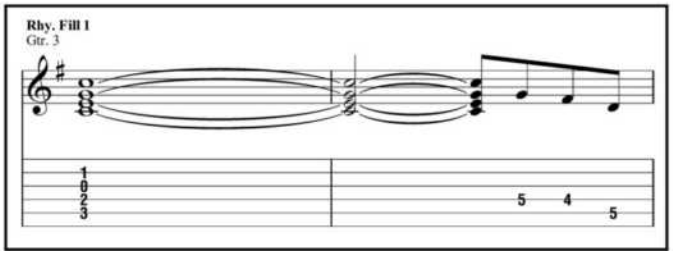
Chorus

3rd time, Gtr. 3: w/ Rhy. Fill 1





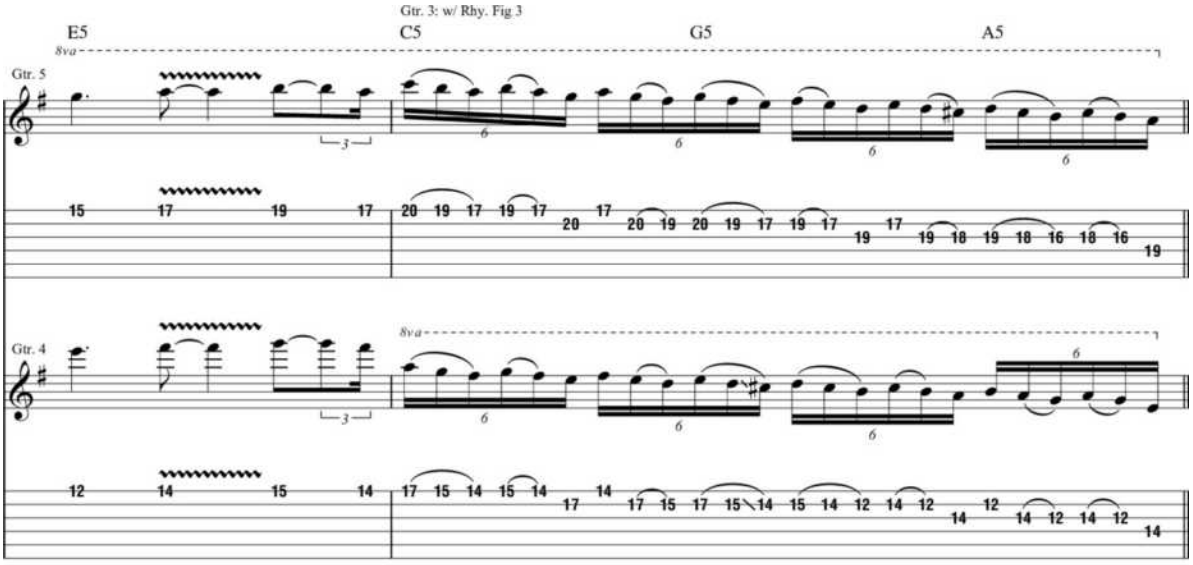


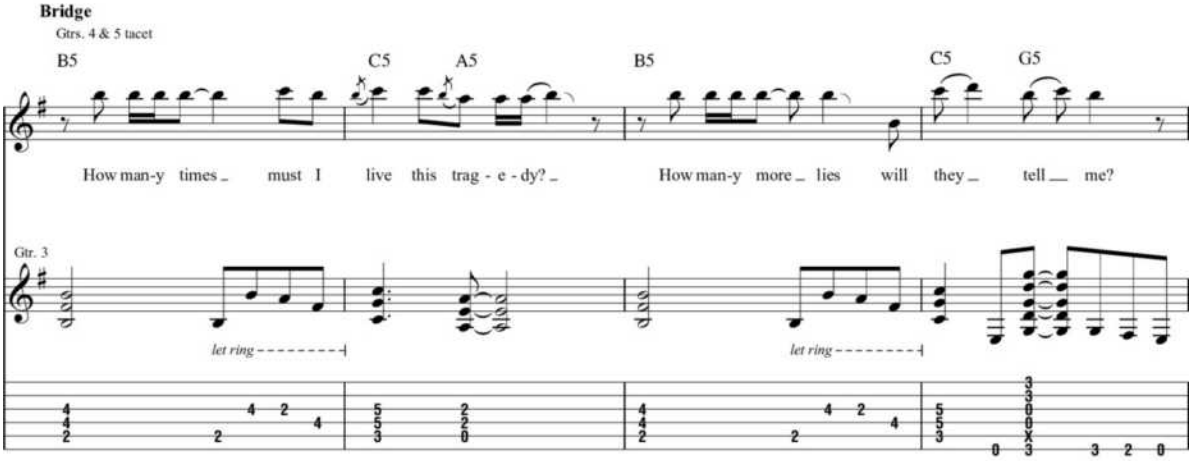


2nd time, To Coda 1
C(♭5)add9
E5
D5
E5
D
D5
turn a - way from the eyes of a stran - ger.
let ring - - - -|
P.M. - - -|
3rd time, To Coda 2
C5
Csus2
C(♭5)add9
D5
E5
A - fraid to know what lies be - hind the stare.
let ring - - - - - - - - -|
P.M. -|
let ring -|
P.M. -|
Verse
E5♭13
D/F♯
E5
E5♭13
D/F♯
2. Is this all that's left of my life be - fore me?
Rhy. Fig. 2
P.M. -|
P.M. -|
P.M. -|
let ring -|
P.M. -|
P.M. -|
P.M. -|
Gtr. 3: w/ Rhy. Fig. 2
E5
D/F♯
G
C/G
E5
Straight-jack - et mem-'ries, sed - a - tive highs.
No hap - py end - ing like they've
End Rhy. Fig. 2
P.M. -|
let ring -|
P.M. -|
P.M. -|
let ring -|
P.M. -|

D.S. al Coda 1
E5♭13
D/F♯
E5
D/F♯
G C/G
al - ways prom - ised. _
There's got to be ___ some - thing left ___ for ___ me.
Coda 1
C5
A5
B5
E5
Gtr. 3
A - fraid to know _ what lies be - hind __ the stare, ___ lies _
Gtr. 5
(cont. in slashes)
mf
let ring
Guitar Solo
Gtrs. 3 & 5 tacet
* Em
D
___ be - hind my stare.
Gtr. 4
let ring
f
P.M.
rake
*Chord symbols reflect implied harmony.
Em
D
Em
D
Em
C5
Rhy. Fig. 3
G5
A5
End Rhy. Fig. 3
Gtr. 3
(cont. in notation)

Gtr. 3: w/ Rhy. Fig. 4


Gtr. 3: w/ Rhy. Fig 3
E5
C5
G5
A5
8va
Gtr. 5
Gtr. 4


Bridge
Gtrs. 4 & 5 tacet
B5
C5
A5
B5
C5
G5
How man-y times must I live this trag - e - dy?
How man-y more lies will they tell me?
Gtr. 3
let ring
let ring

D.S. al Coda 2
A5
Asus2
A5
G5
D/F♯
E5
A5 N.C.
A5
G5 N.C.
All I want is the same as ev - 'ry - one.
Why am I here, and for how long?

Coda 2

Outro

E5

Gtr. 4

Huh.

Gtr. 3

let ring *let ring*

P.S.

(cont. in notation)

Rhy. Fig. 5 **End Rhy. Fig. 5**

let ring *let ring* *let ring*

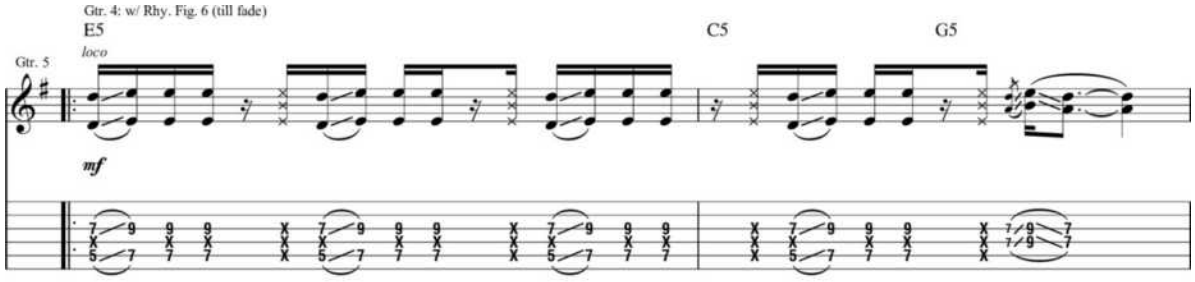
Gtr. 3: w/ Rhy. Fig. 5 (till fade)

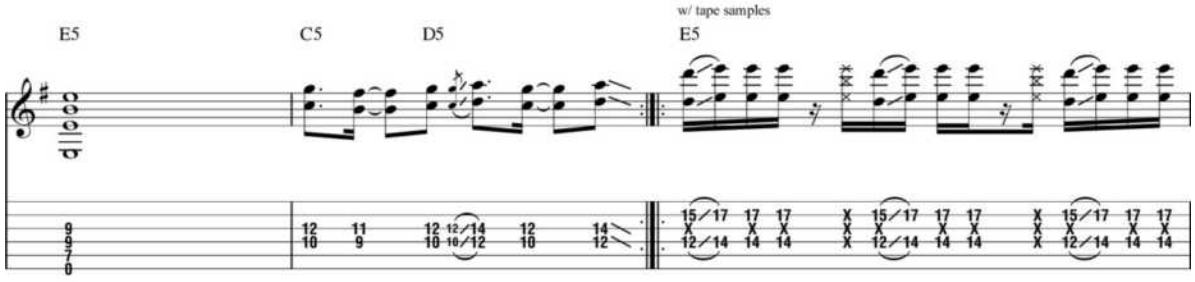
E5 C5 G5 E5 C5 D5

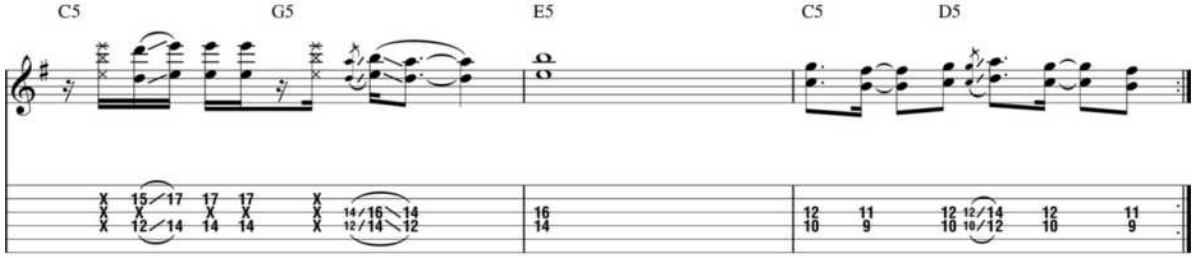
Gtr. 4

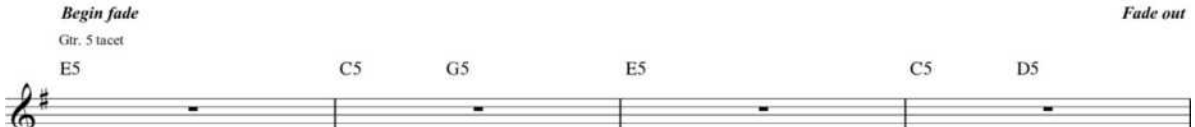
Rhy. Fig. 6 **End Rhy. Fig. 6**

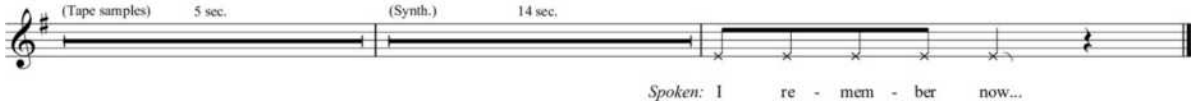
P.M. P.M. P.M. P.M.











Spoken: I re - mem - ber now...

Hail To The King

Words and Music by Matthew Sanders, Jonathan Seward, Brian Haner, Jr. and Zachary Baker

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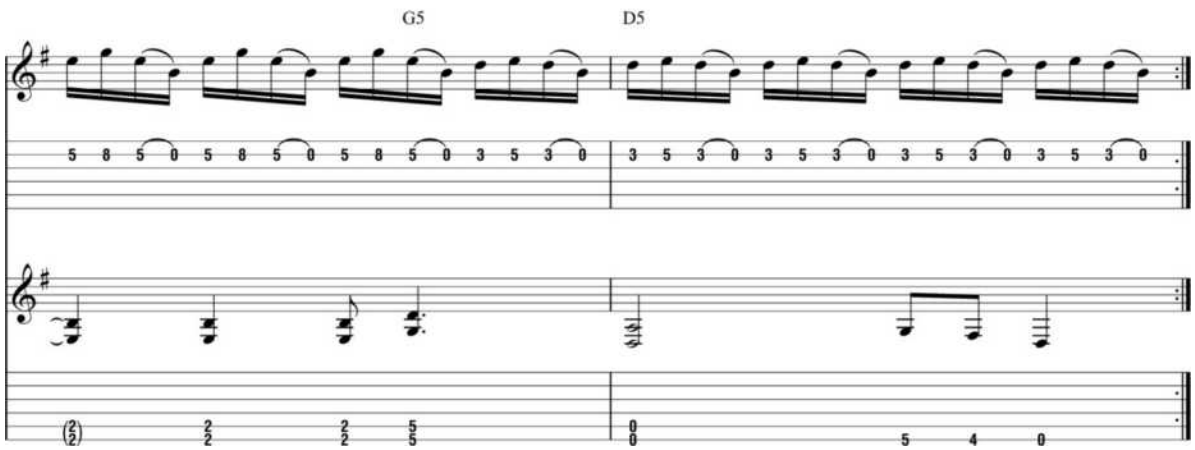
E5 F♯5 G5 N.C.
E5 F♯5 G5 N.C.
*Gtrs. 2 & 3
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtr. 3 (dist.), played mf.

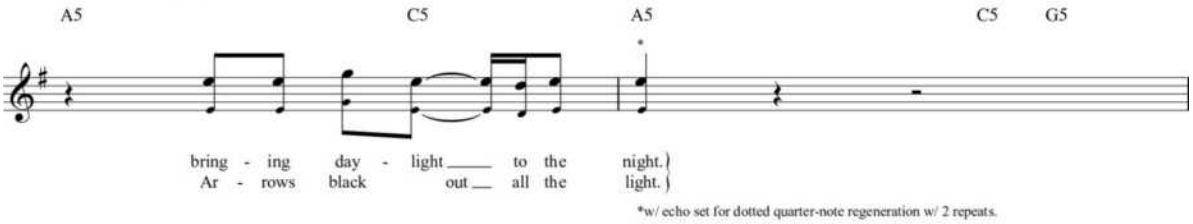
E5 F♯5 G5 N.C.
E5 F♯5 G5 D5
Rhy. Fig. 2
End Rhy. Fig. 2

E5 G5 D5 E5
G5 D5 E5
Gtr. 1
Gtrs. 2 & 3


G5 D5

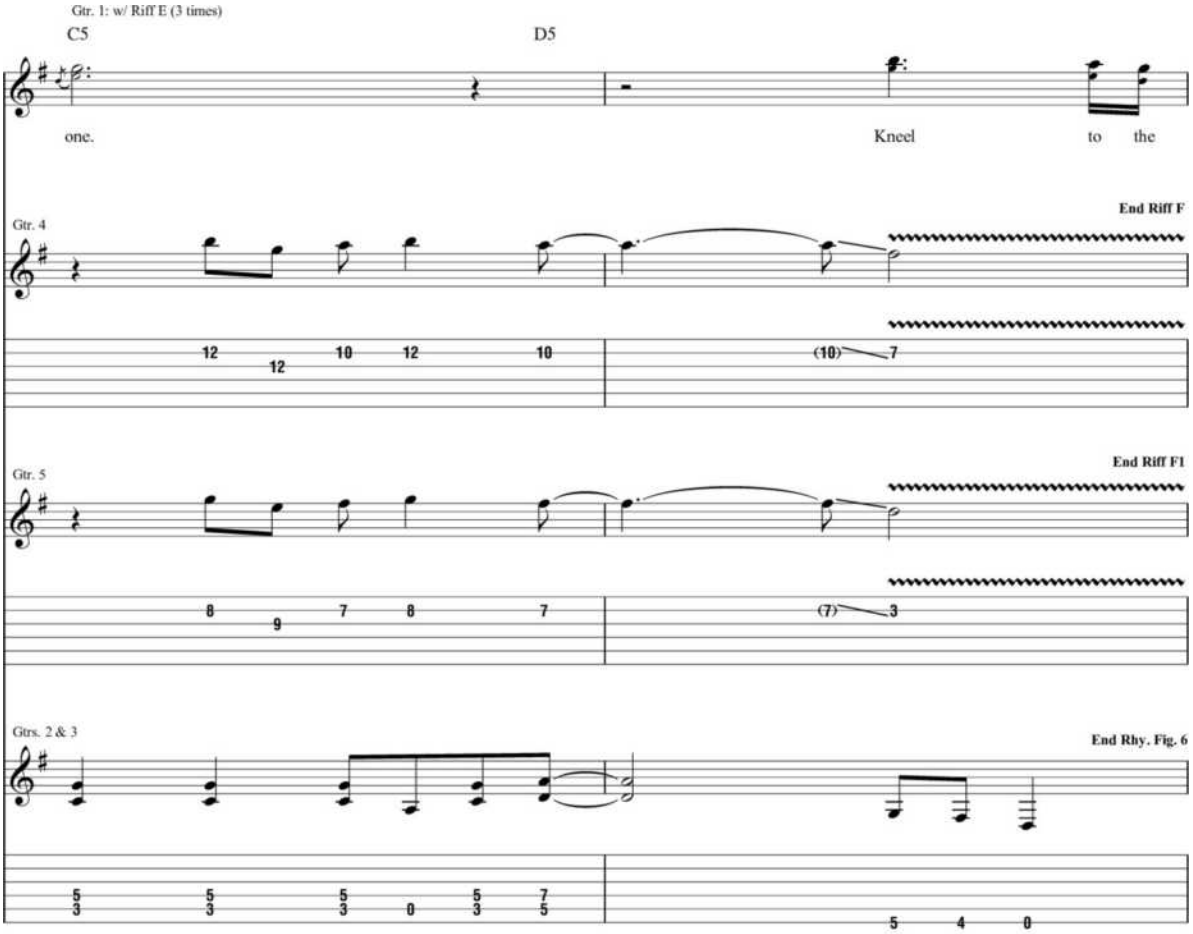
Verse
E5
G5
D5
1. Watch your tongue or have it cut from your head.
2. Blood is spilt while hold - in' keys to the throne.
Riff B
Rhy. Fig. 3
P.M.
E5
D5
Save your life by keep - in' whis - pers un - said.
Born a - gain, but it's too late to a - tone.
End Riff B
End Rhy. Fig. 3
P.M.
Gtr. 1: w/ Riff B
Gtrs. 2 & 3: w/ Rhy. Fig. 3
E5
G5
D5
E5
D5
Chil-dren roam the streets, now or-phans of war.
No mer-cy from the edge of the blade.
Bod-ies hang-in' in the streets to a - dore.
Dare es-cape and learn the price to be paid.

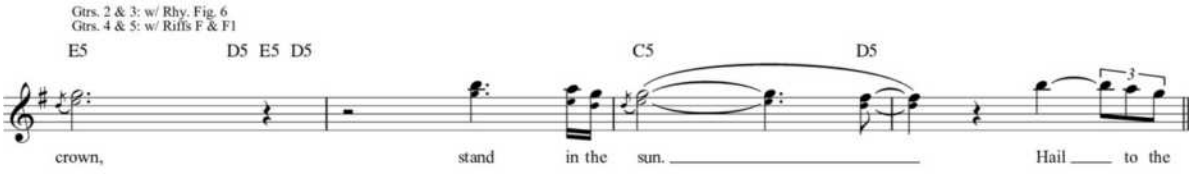
A5
C5
A5
C5
G5
Roy - al flames will carve a path in cha - os,
Let the wat - er flow with shades of red, now.
Riff C
End Riff C
Gtr. 1
10 13 10 0 10 13 10 0 10 13 10 0 8 10 8 0
10 13 10 0 10 13 10 0 10 13 10 0 8 10 8 0
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 2 & 3

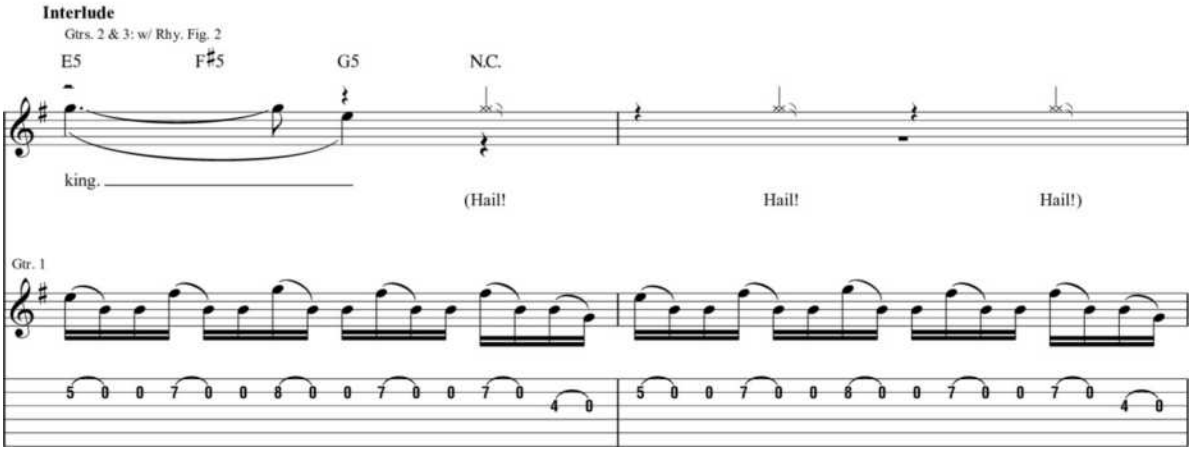

Gtr. 1: w/ Riff C
Gtrs. 2 & 3: w/ Rhy. Fig. 4
A5
C5
A5
C5
G5
bring - ing day - light to the night.
Ar - rows black out all the light.
*w/ echo set for dotted quarter-note regeneration w/ 2 repeats.

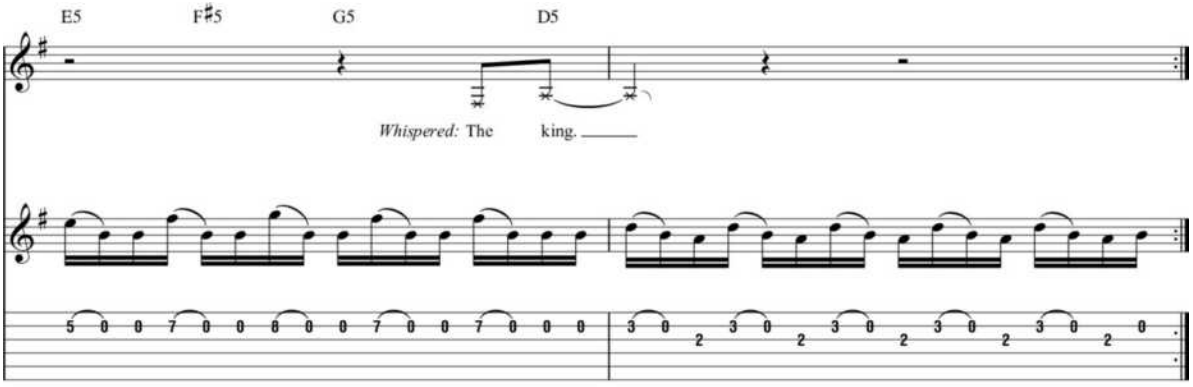
B5
D5
B5
D5
A5
Death is rid - in' in - to town with ar - mor.
Riff D
End Riff D
Gtr. 1
12 15 12 0 12 15 12 0 12 15 12 0 10 12 10 0
12 15 12 0 12 15 12 0 12 15 12 0 10 12 10 0
Rhy. Fig. 5
End Rhy. Fig. 5
Gtrs. 2 & 3

Gtr. 1: w/ Riff D
Gtrs. 2 & 3: w/ Rhy. Fig. 5
B5
D5
B5
D5
A5
They've come to { take / grant } { all / you } your rights.
Hail to the
Chorus
E5
D5
E5
D5
king,
hail to the
Gtr. 4 (dist.)
Riff F
Gtr. 5 (dist.)
Riff F1
Gtr. 1
Riff E
End Riff E
Gtrs. 2 & 3
Rhy. Fig. 6


Gtr. 1: w/ Riff E (3 times)
C5
D5
one.
Kneel
to the
Gtr. 4
End Riff F
Gtr. 5
End Riff F1
Gtrs. 2 & 3
End Rhy. Fig. 6

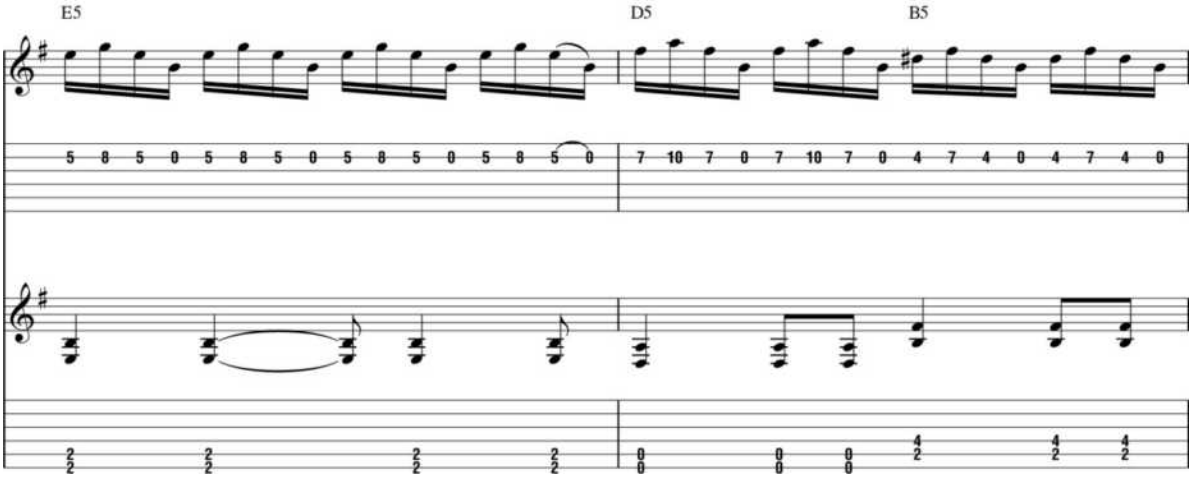

Gtrs. 2 & 3: w/ Rhy. Fig. 6
Gtrs. 4 & 5: w/ Riffs F & F1
E5
D5 E5 D5
C5
D5
crown,
stand
in the
sun.
Hail
to the


Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 2
E5
F♯5
G5
N.C.
king.
(Hail!
Hail!
Hail!)
Gtr. 1

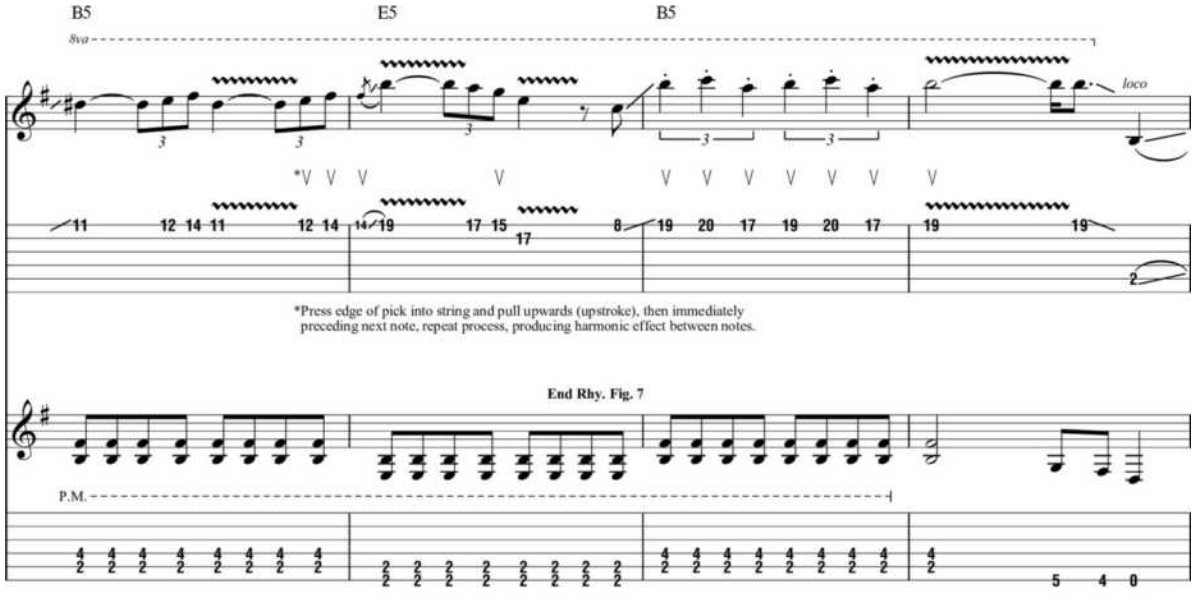


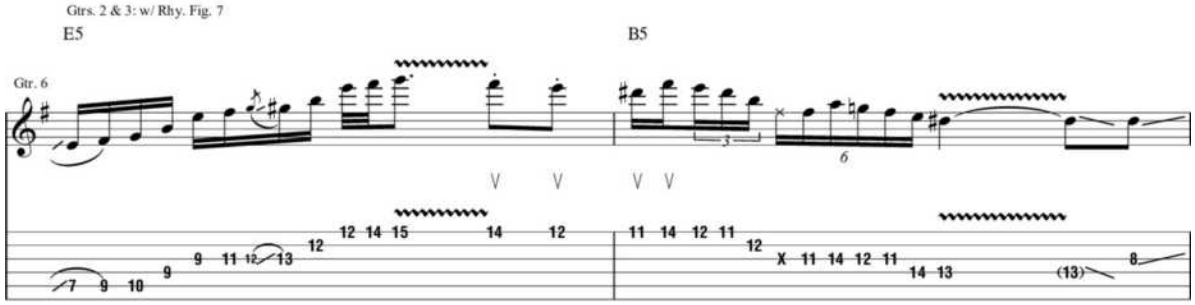
Guitar Solo

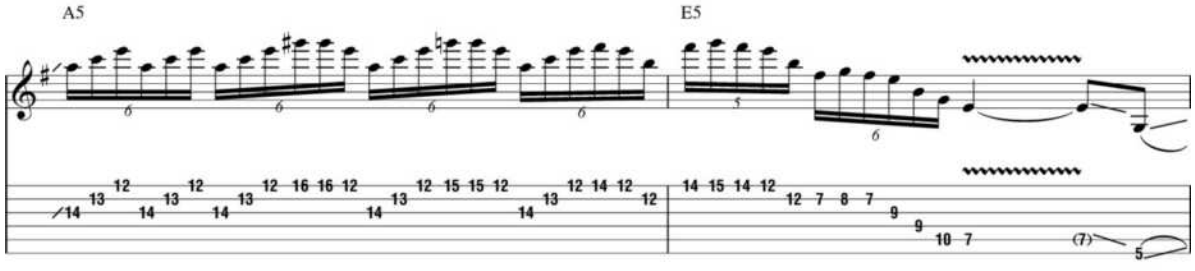
Gtr. 1 tacet

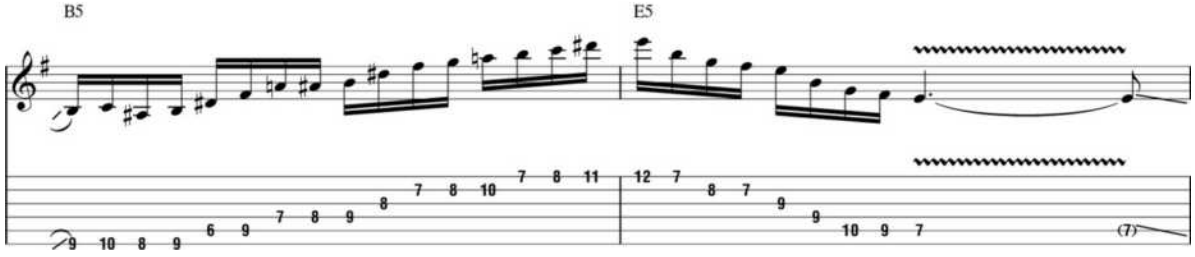


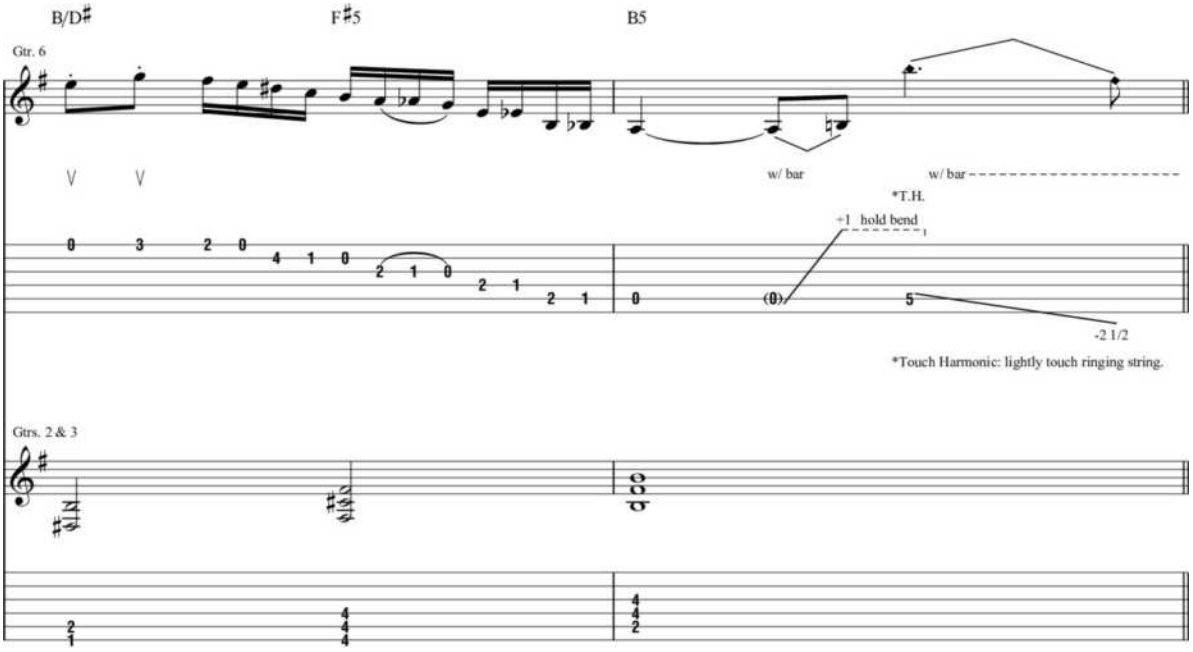
E5
A5
D/F♯
G5
F♯5
B5
E5
Rhy. Fig. 7
P.M.
B5
A5
E5
1/2 hold bend
P.M.

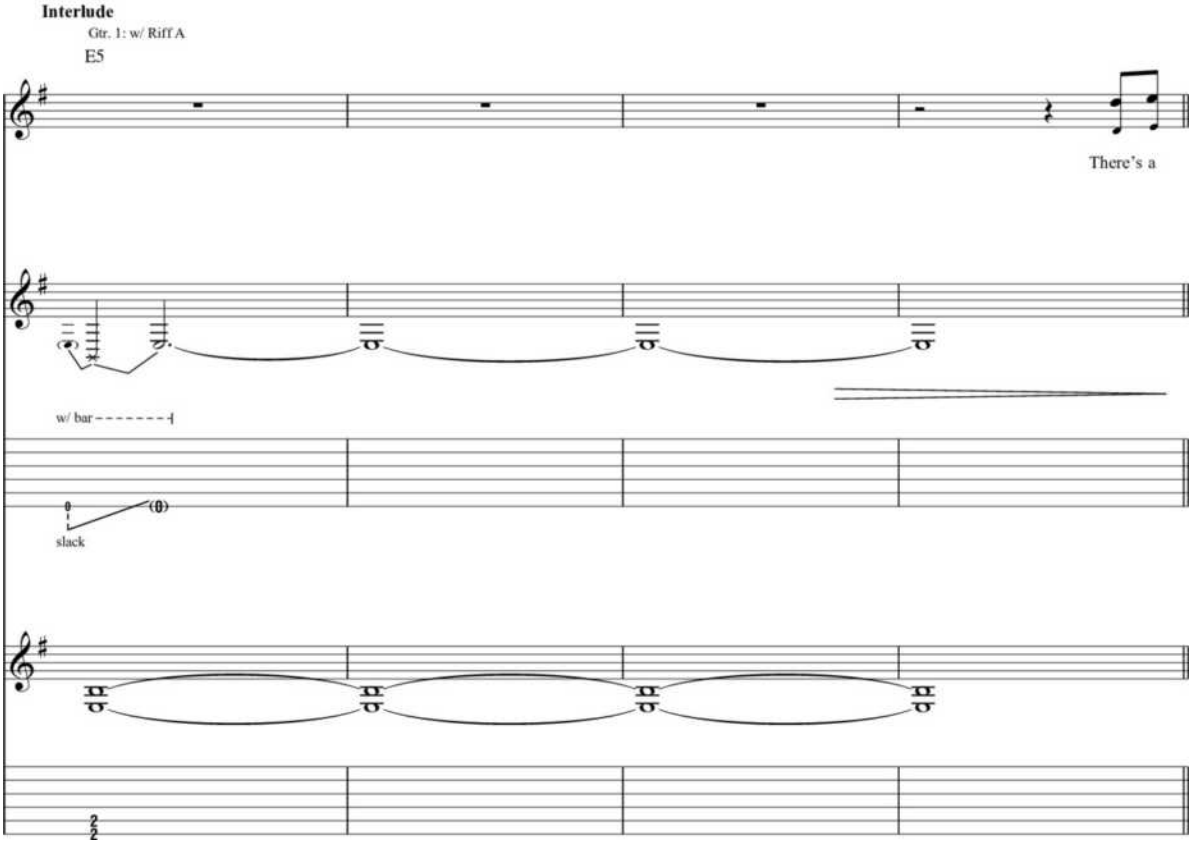

B5
E5
B5
8va
loco
*Press edge of pick into string and pull upwards (upstroke), then immediately preceding next note, repeat process, producing harmonic effect between notes.
End Rhy. Fig. 7
P.M.


Gtrs. 2 & 3: w/ Rhy. Fig. 7
E5
B5
Gtr. 6


A5
E5


B5
E5


B/D♯
F♯5
B5
Gtr. 6
w/ bar
w/ bar
*T.H.
+1 hold bend
-2 1/2
*Touch Harmonic: lightly touch ringing string.
Gtrs. 2 & 3

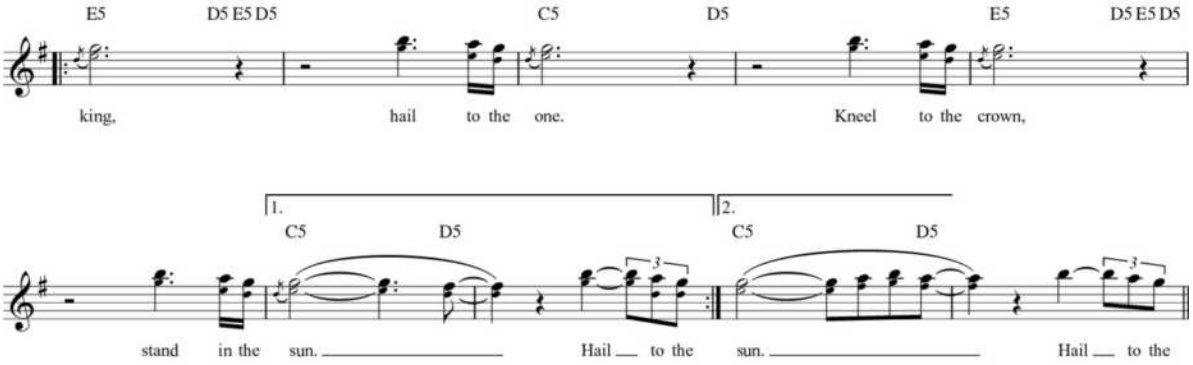

Interlude
Gtr. 1: w/ Riff A
E5
There's a
w/ bar
slack

Bridge

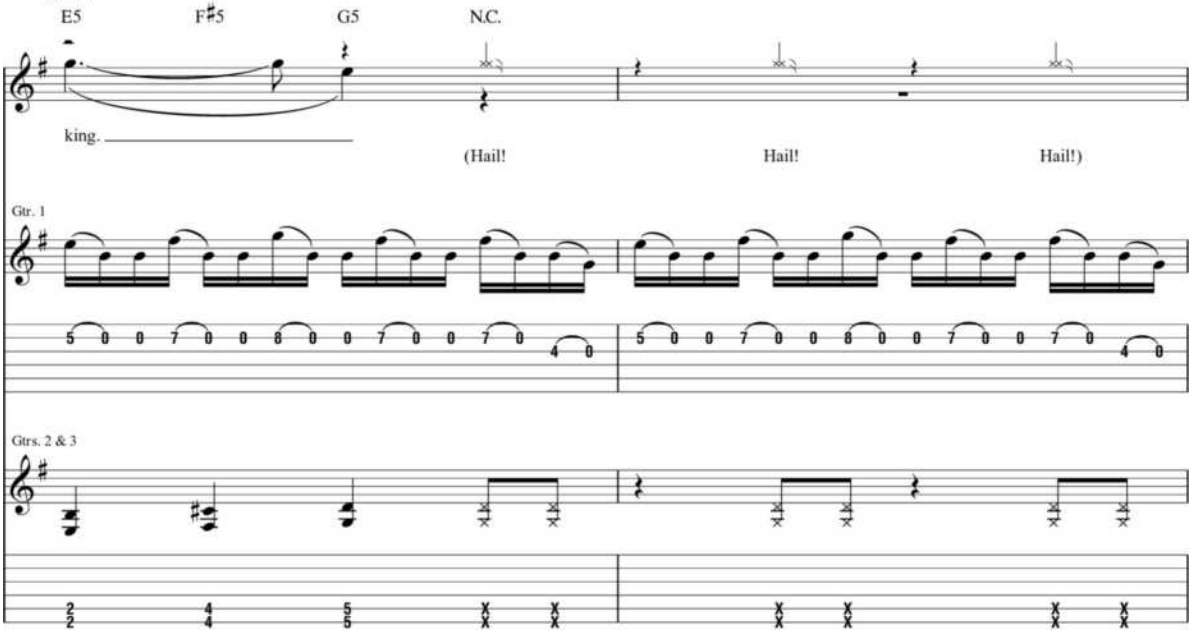
Gtr. 1: w/ Riff A (1 1/2 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 6 tacet

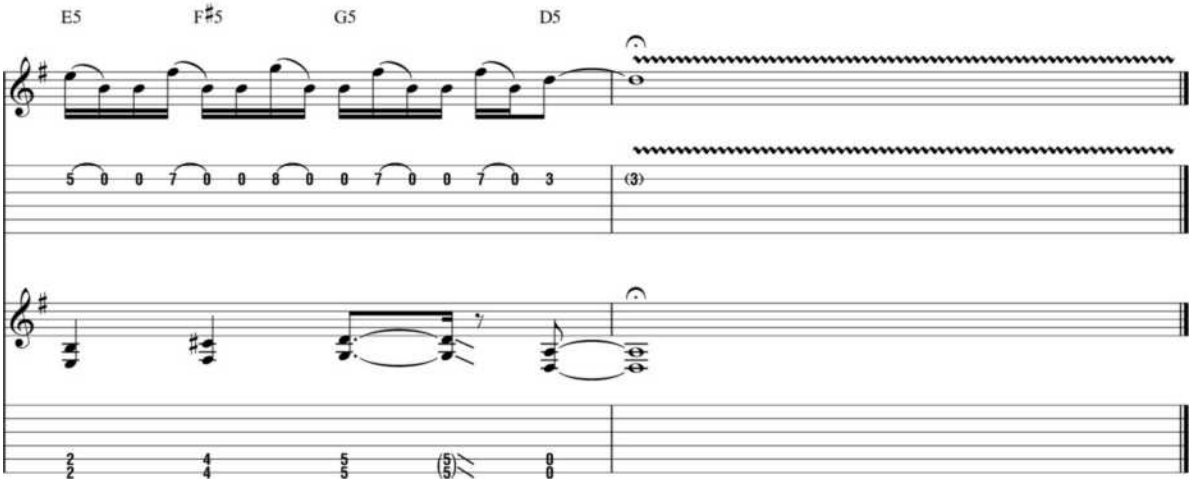
Chorus

Gtr. 1: w/ Riff E (8 times)
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (4 times)
Gtrs. 4 & 5: w/ Riffs F & F1 (4 times)



Outro





Hallowed Be Thy Name

Words and Music by Steve Harris

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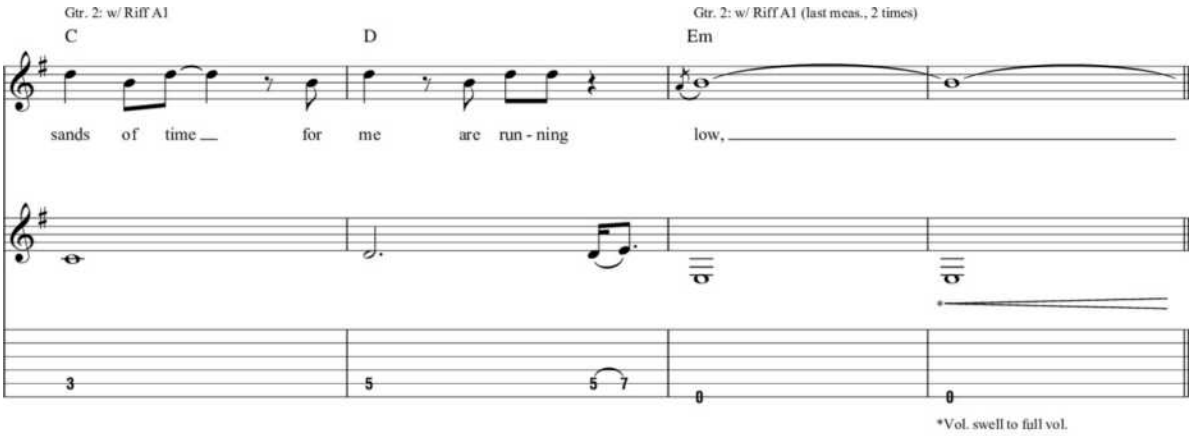
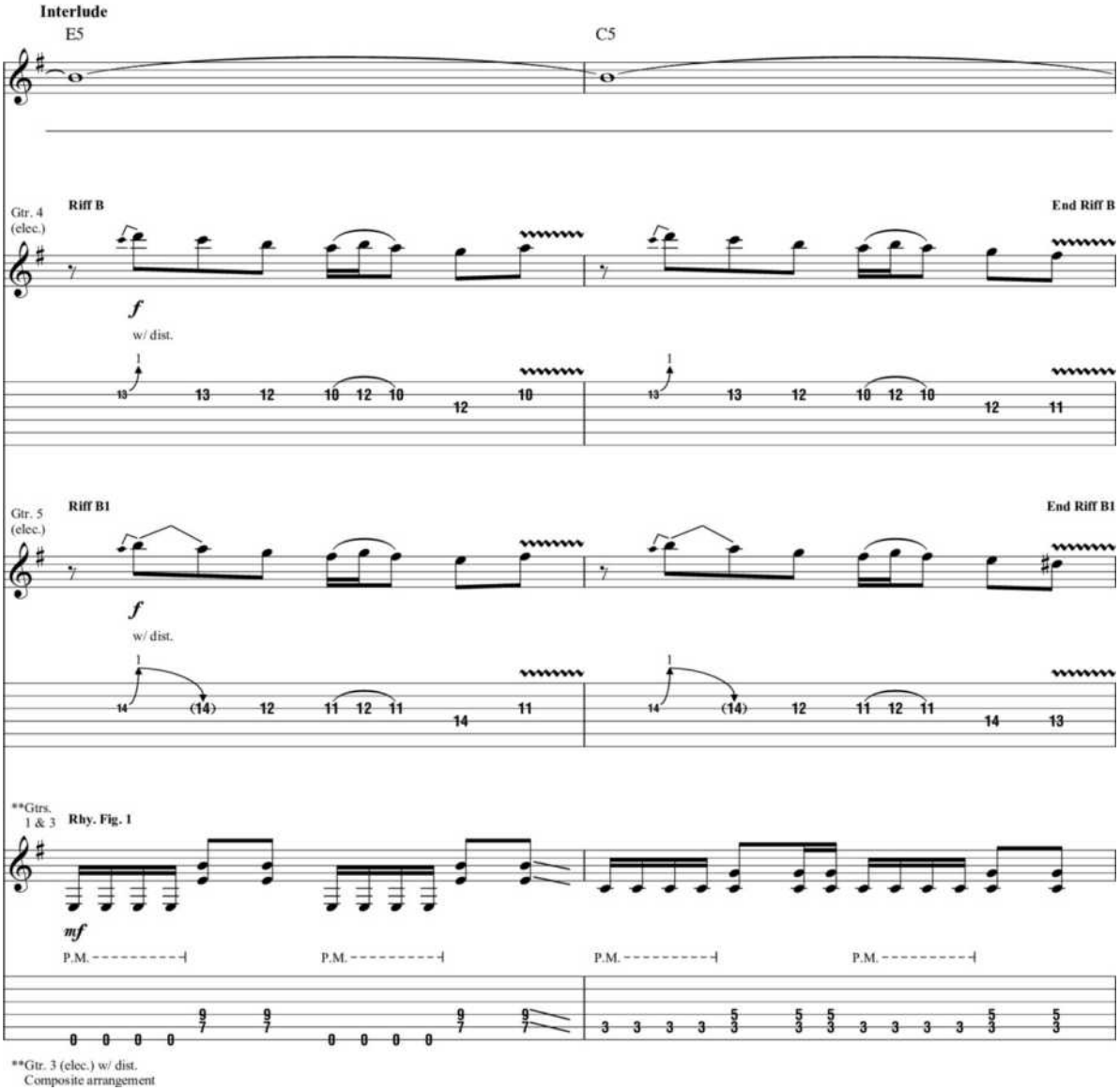
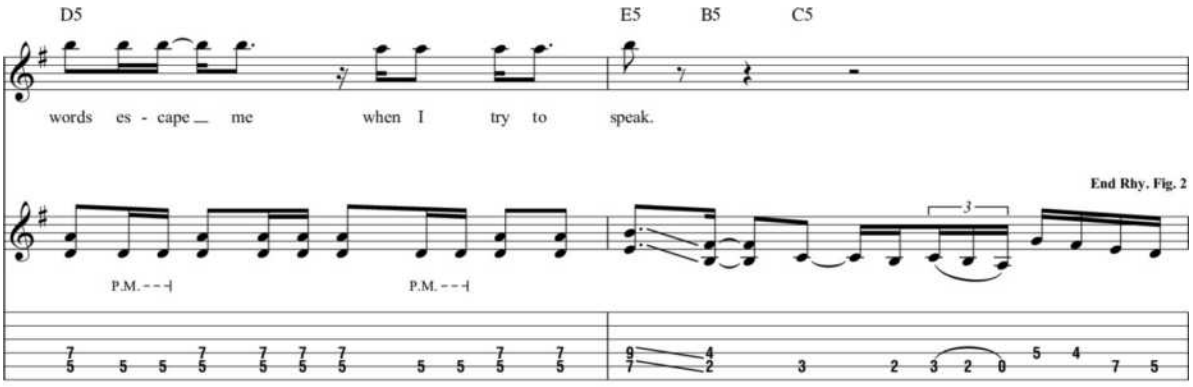


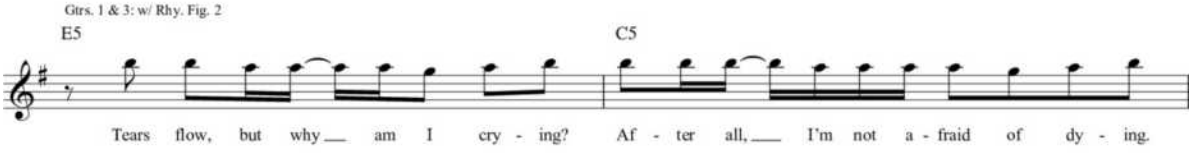


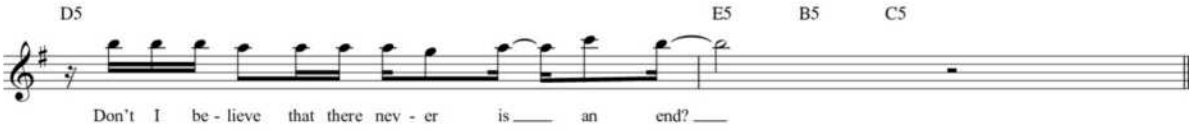
**Gtr. 3 (elec.) w/ dist.
Composite arrangement

Gtrs. 4 & 5: w/ Riffs B & B1 (2 times)
D5
E5
run - ning
Gtrs. 1 & 3
End Rhy. Fig. 1
P.M.
P.M.
P.M.
Gtrs. 1 & 3: w/ Rhy. Fig. 1
C5
Gtrs. 4 & 5: w/ Riffs B & B1 (last meas., 2 times)
D5
E5
low.
Yeah!
Gtrs. 1 & 3
Em
Riff C
C
End Riff C
D
1.
Em
2.
Em
B5
Verse
E5
N.C.
G5
C5
N.C.
A5
2. When the priest comes to read me the last rites, take a look through the bars at the last sights

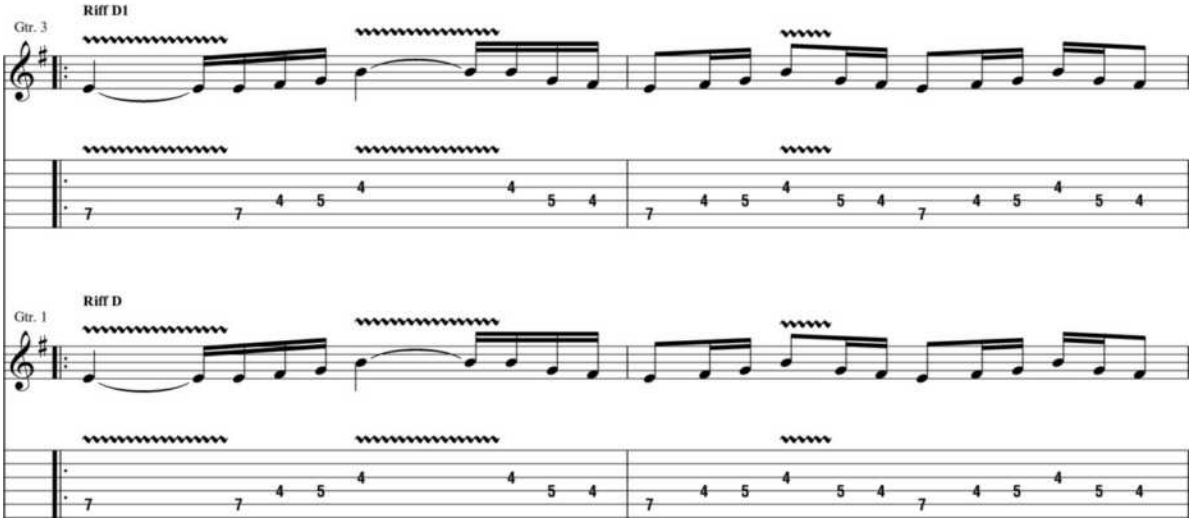
D5 N.C. B5 E5 B5 C5
of a world that has gone ver - y wrong for me.
E5 N.C. G5 C5 N.C. A5
Can it be that there's some sort of er - ror? Hard to stop the sur-mount - ing ter - ror.
D5 N.C. B5 E5 B5 C5
Is it real - ly the end, not some cra - zy dream?
E5 C5
Some-bod - y, please, tell me that I'm dream - ing. It's not eas - y to stop from scream - ing, the
Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
P.M.


D5
E5
B5
C5
words es - cape me when I try to speak.
End Rhy. Fig. 2
P.M.
P.M.


Gtrs. 1 & 3: w/ Rhy. Fig. 2
E5
C5
Tears flow, but why am I cry - ing? Af - ter all, I'm not a - fraid of dy - ing.


D5
E5
B5
C5
Don't I be - lieve that there nev - er is an end?

Interlude
Gtrs. 1 & 3: w/ Riff C (4 times)
Em
C
D
Em

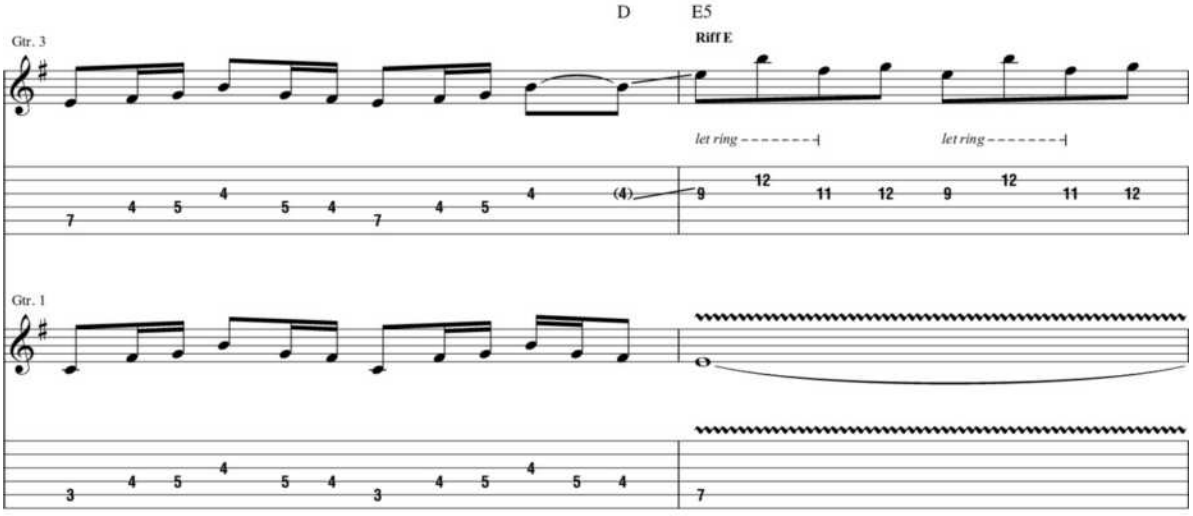

Riff D1
Gtr. 3
Riff D
Gtr. 1

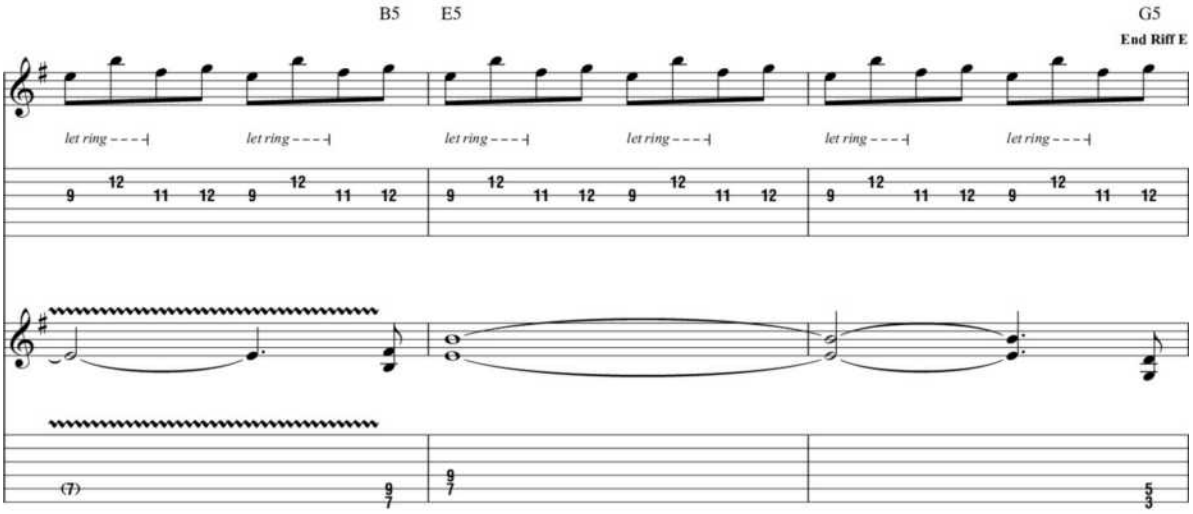
*2nd time, on beat 4 1/2

Verse
E5
C5
3. As the guards march me out to the court - yard, some - bod - y cries from a cell, "God be with you."
Gtrs. 1 & 3
Rhy. Fig. 3
P.M.
D5
E5
If there's a God, why has He let me go?
End Rhy. Fig. 3
Gtrs. 1 & 3: w/ Rhy. Fig. 3 (3 times)
As I walk, my life drifts be - fore me and though the end is near, I'm not sor - ry.
Catch my soul, it's will - ing to fly a - way. Mark my words, be - lieve my soul lives
on. Don't wor - ry now that I have gone. I've gone be - yond to see the truth.
When you know that your time is close at hand, may - be then you'll be - gin to un - der -
stand life down here is just a strange il - lu - sion.

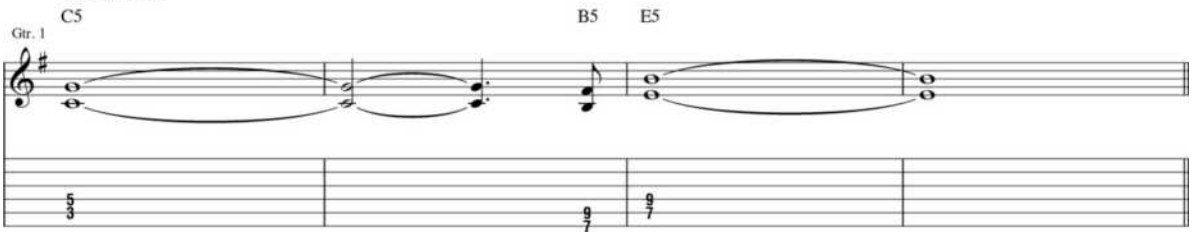
Interlude

Gtrs. 1 & 3: w/ Riffs D & D1 (1 3/4 times)

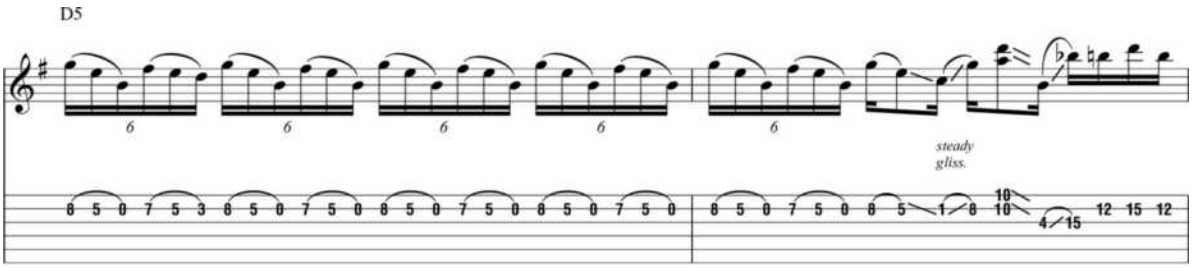


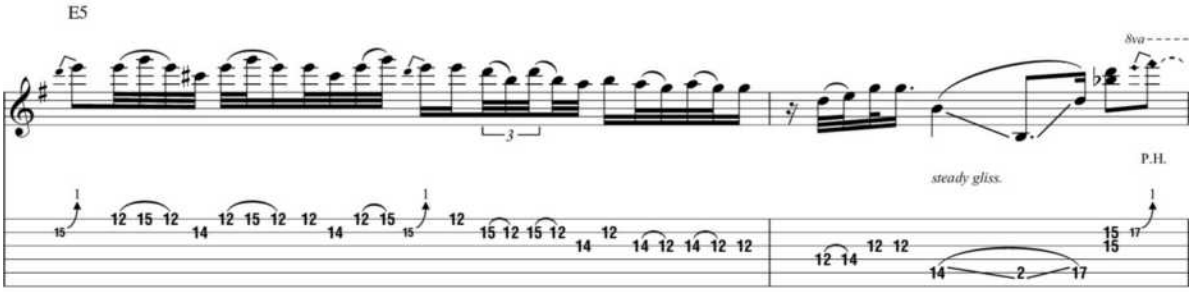


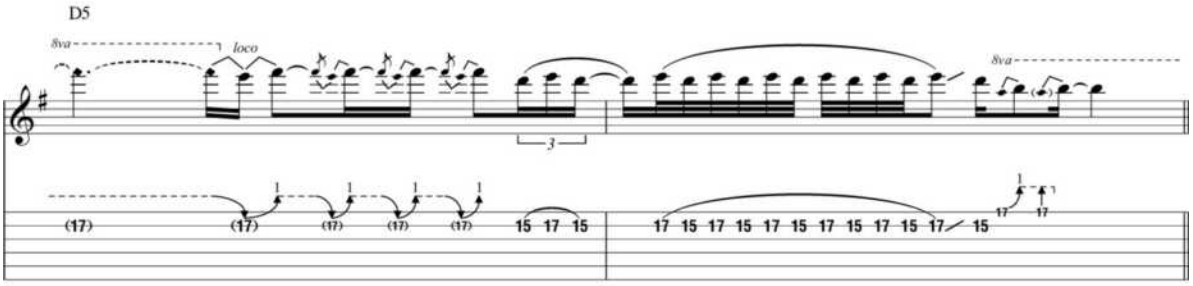
Gtr. 3: w/ Riff E

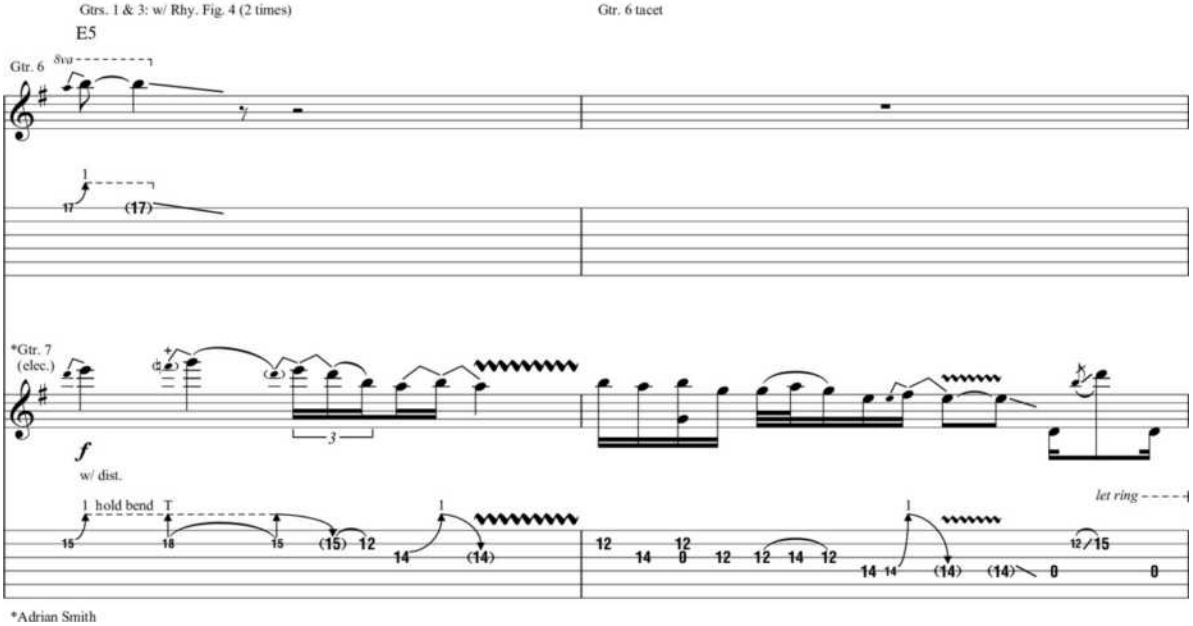


Double-time feel
Em
C5 D5
E5
Gtrs. 1 & 3
Play 4 times
Rhy. Fig. 4
P.M.
D5
let ring
End Rhy. Fig. 4
Gtrs. 1 & 3: w/ Rhy. Fig. 4 (last 3 meas.)
*Gtr. 6 (elec.)
f
w/ dist.
P.S.
*Dave Murray
Guitar Solo
Gtrs. 1 & 3: w/ Rhy. Fig. 4 (2 times)

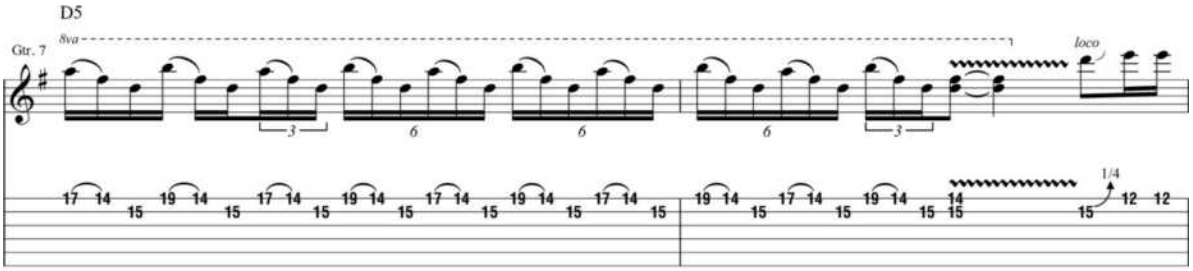


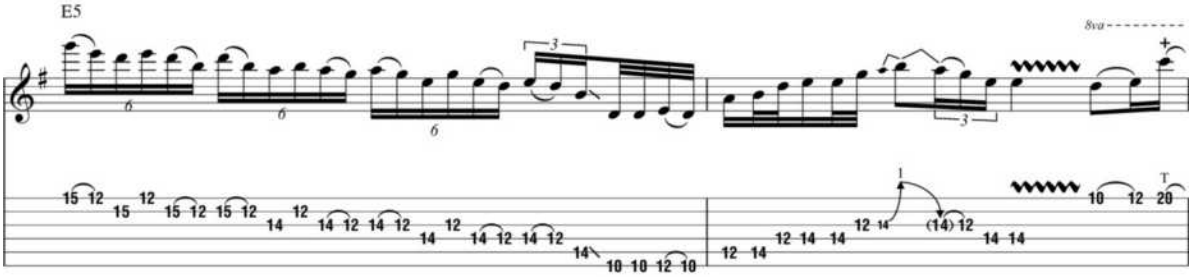


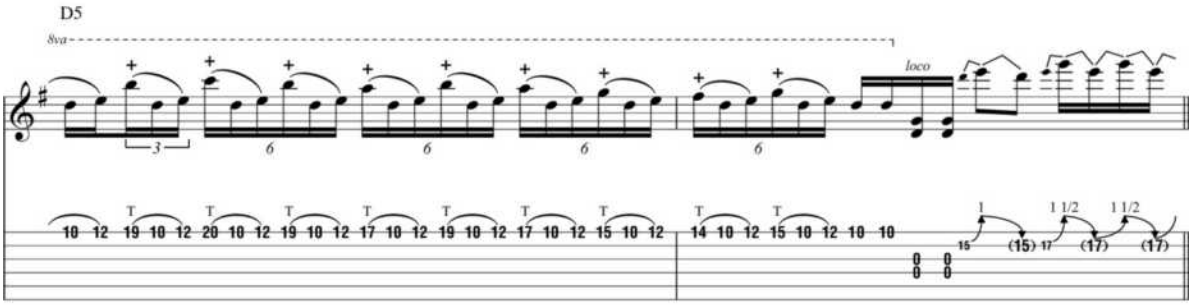




*Adrian Smith

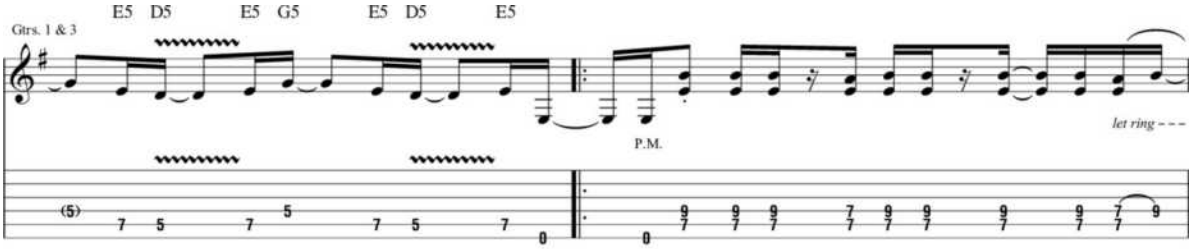


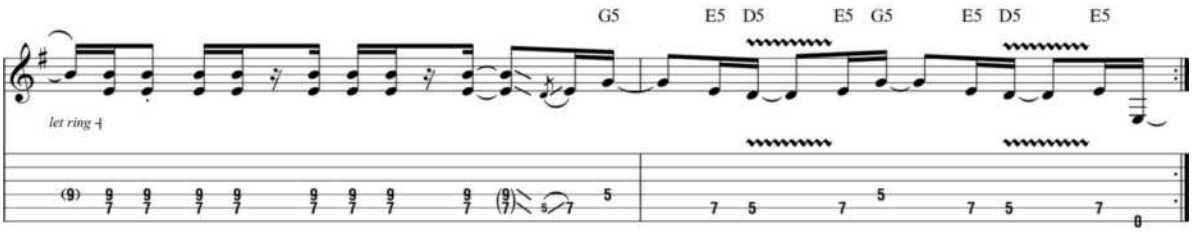


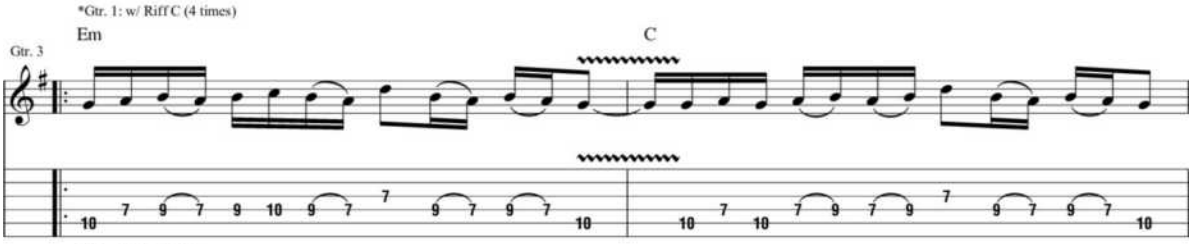


Interlude

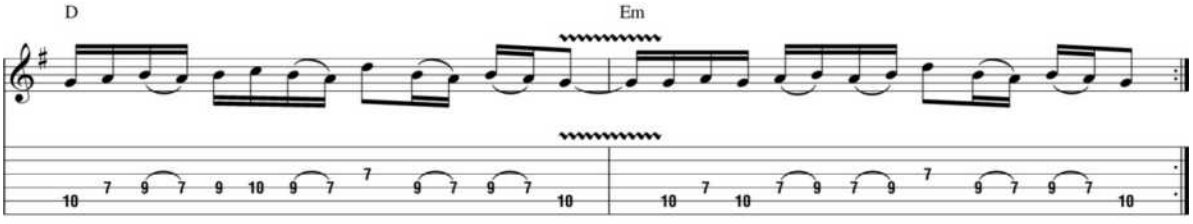
Gtr. 7 tacet

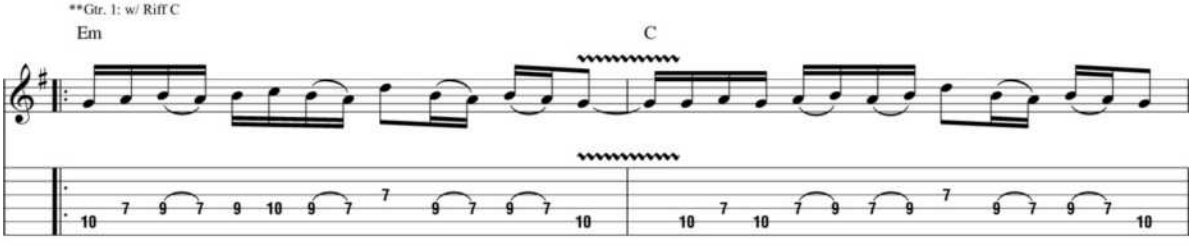






*Played w/o staccato.





**As before

Gtr. 3
D
E5
B5
C5
Gtr. 1
Outro
E5
C5
Yeah, yeah, yeah.
Gtrs. 1 & 3
D5
E5
Hal - lowed be Thy name.
End double-time feel
C5
D5
Yeah, yeah, yeah.
Hal - lowed be Thy

Gtr. 3: w/ Riff E (2 times)
E5
A5
D5
G5
name.
Gtr. 1
C5
A5
D5
B5
Yeah!
Free time
E5
N.C.
Gtr. 3
Gtr. 1

Hammer Smashed Face

Words and Music by Jack Owen, Robert Rusay, Chris Barnes, Alex Webster and Paul Mazurkiewicz

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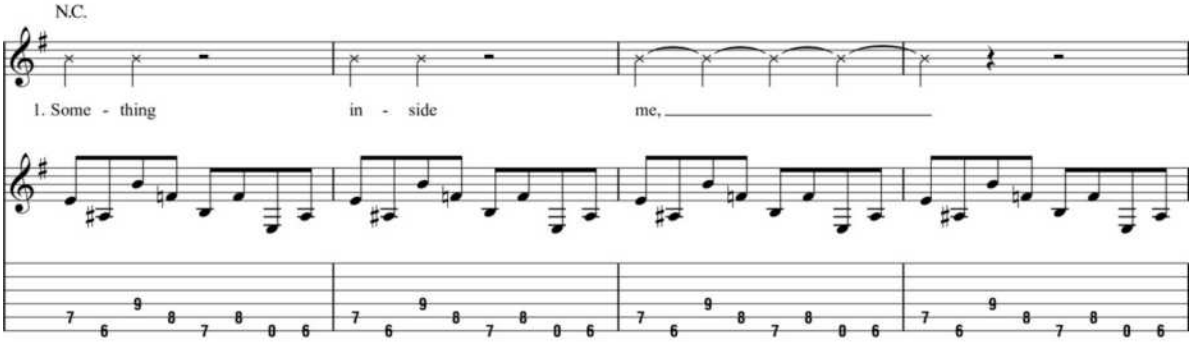
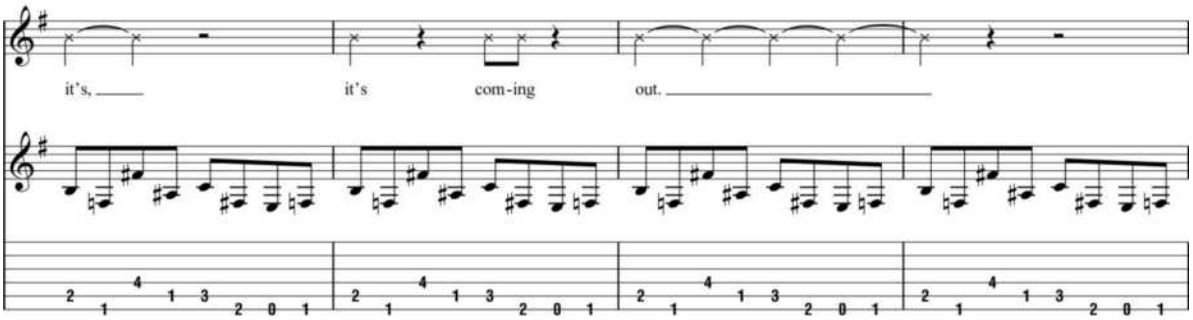
Verse

N.C.





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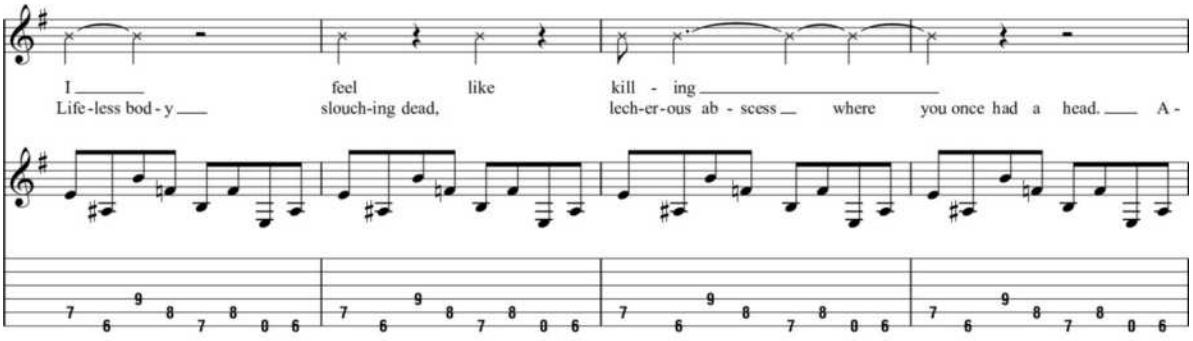
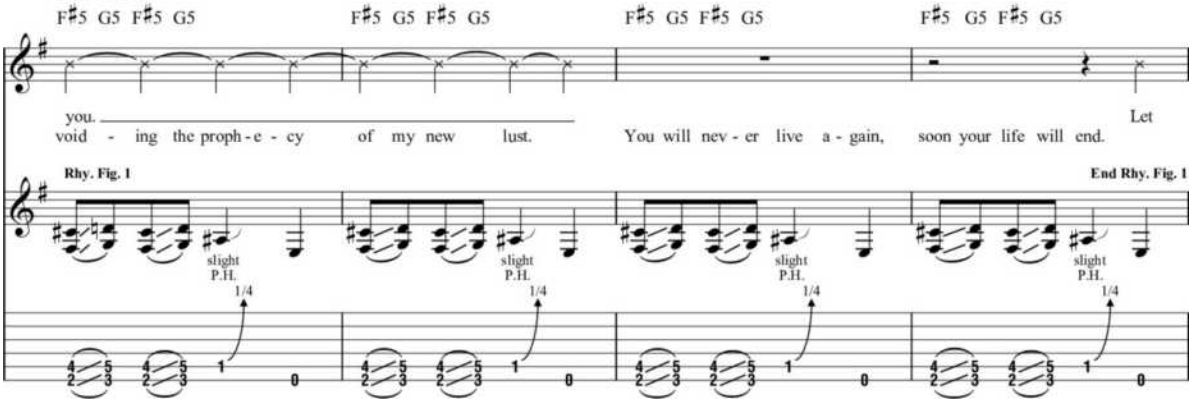


Half-time feel



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 3 meas.)

F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5

loose the an - ger held back too long.
See you die at my feet, e - ter - nal - ly I smash your face. Fa - cial bones col - lapse as I

F♯5 G5 F♯5 G5 F♯5 F5 E5 Em D♯m

My blood runs cold.
crack your skull in half.

Gtrs. 1 & 2

Riff A

slight P.H. 1/4 P.M.

B5 B♭5 D5 A5 A♭5 G5 Cm Bm G5 F♯5 B♭5 F♯5 F5 E5

End Riff A

P.M. P.M. P.M. P.M.

Gtrs. 1 & 2: w/ Riff A

Em D♯m B5 B♭5 D5 A5 A♭5 G5 Cm Bm G5 F♯5 B♭5 F♯5 F5 E5

Bm A♯m F♯5 G5 F♯5 G5 Bm A♯m F♯5 G5 F♯5 G5

Through my a - nat - o - my dwells an - oth - er be - ing.
Crush - ing cra - ni - al

Riff B

End Riff B

Gtrs. 1 & 2

slight P.H. 1/4 slight P.H. 1/4

Gtrs. 1 & 2: w/ Riff B
Bm A♯m F♯5 G5 F♯5 G5 Bm A♯m F♯5 G5 F♯5 G5
Root - ed in my cor - tex, ser - vant to its be - ing.
con - tents.
Gtrs. 1 & 2: w/ Riff A (2 times)
F♯5 F5 E5 Em D♯m B5 B♭5 D5 A5 A♭5 G5 Cm Bm G5 F♯5 B♭5 F♯5 F5 E5
Gtrs. 1 & 2
P.M. - -I
Em D♯m B5 B♭5 D5 A5 A♭5 G5 Cm Bm G5 F♯5 B♭5 F♯5 F5 E5
Bru -
𝄋𝄋 Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5
(1., 3.) tal - i - ty be - comes my ap - pe - tite. Vi - o - lence is now a way of life.
(2.) Drain - ing the snot, I rip out the eyes. Squeez - ing them in my hands, nerves are in - cised.
To Coda 2
End half-time feel
F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5 F♯5 G5
Sledge my tool, tor - ture, as it pounds down on your fore - head.
Peel - ing the flesh off the bot - tom of my weap - on, in - vol - un - tar - y pul - pi - fy - ing fa - cial re - gions.
To Coda 1
Interlude
E5 B♭5 E5 B♭5 E5 B♭5
Gtrs. 1 & 2
E5 E♯5 F♯5 E5 E♯5 F♯5 E5 E♯5 F♯5 E5 E♯5 F♯5 E5 E♯5 F♯5
Rhy. Fig. 2
End Rhy. Fig. 2

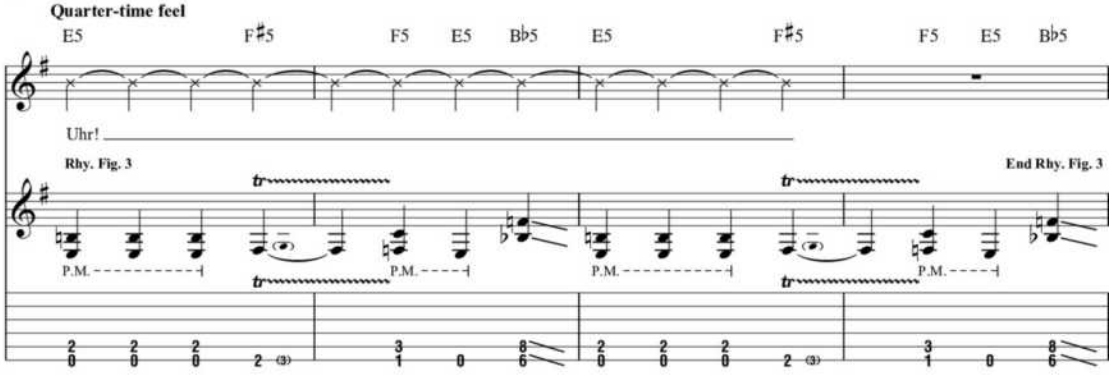
Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

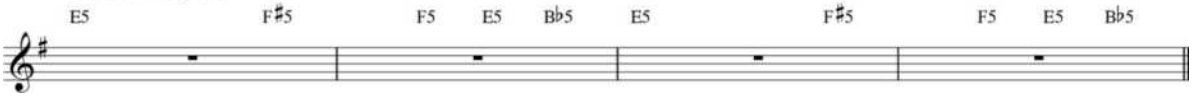
D.S. al Coda 1

Coda 1

Quarter-time feel

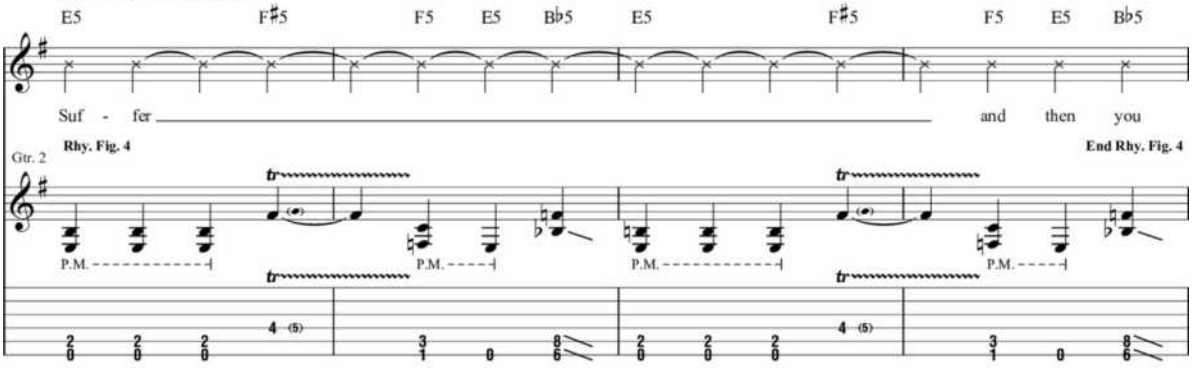


Gtrs. 1 & 2: w/ Rhy. Fig. 3



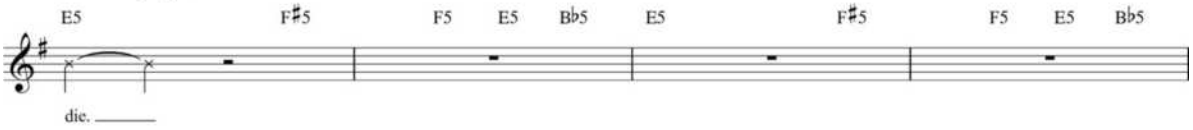
Bridge

Gtr. 1: w/ Rhy. Fig. 3 (4 times)

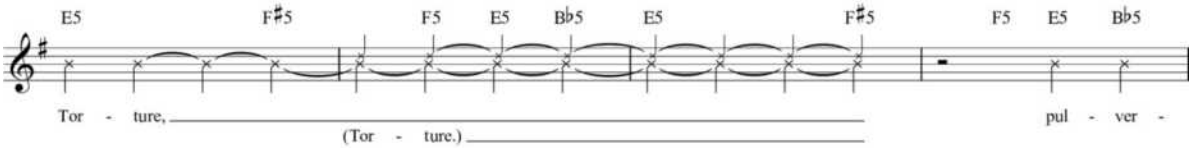


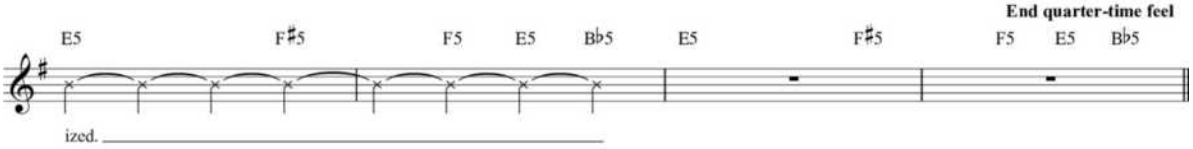
Gtr. 2

Gtr. 2: w/ Rhy. Fig. 4



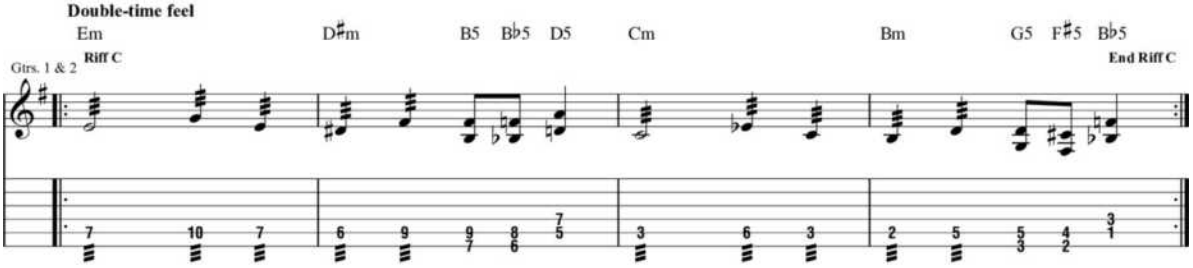
Gtr. 2: w/ Rhy. Fig. 3 (2 times)



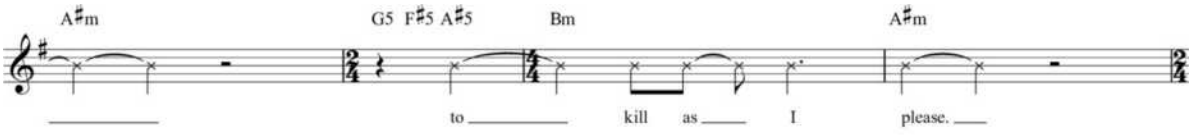


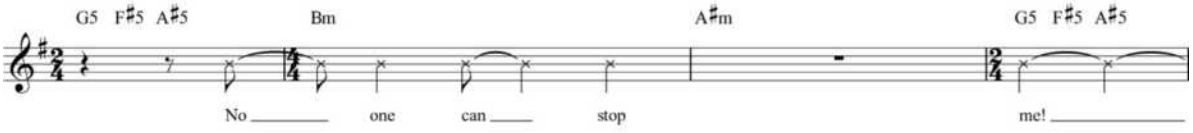
Double-time feel

Gtrs. 1 & 2

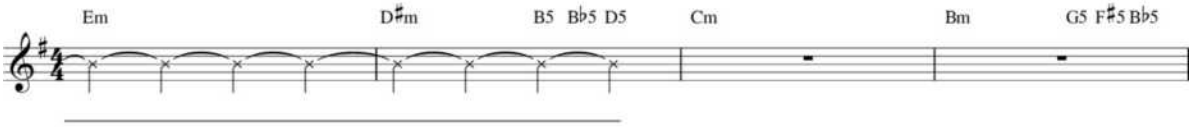


Gtrs. 1 & 2: w/ Riff D (3 times)

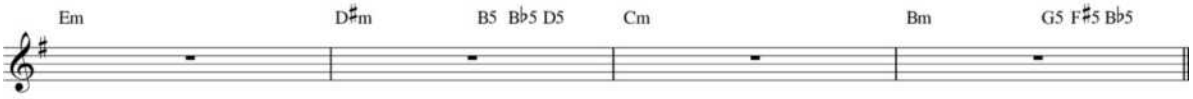




Gtrs. 1 & 2: w/ Riff C (2 times)



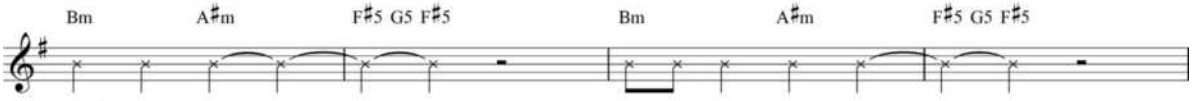
End double-time feel



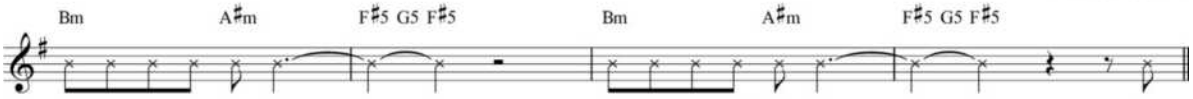
Verse

Half-time feel

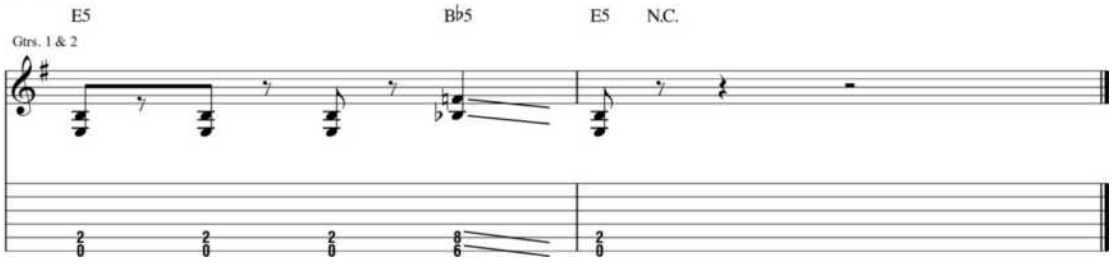
Gtrs. 1 & 2: w/ Riff B (2 times)



D.S.S. al Coda 2



Coda 2



Hangar 18

Words and Music by Dave Mustaine

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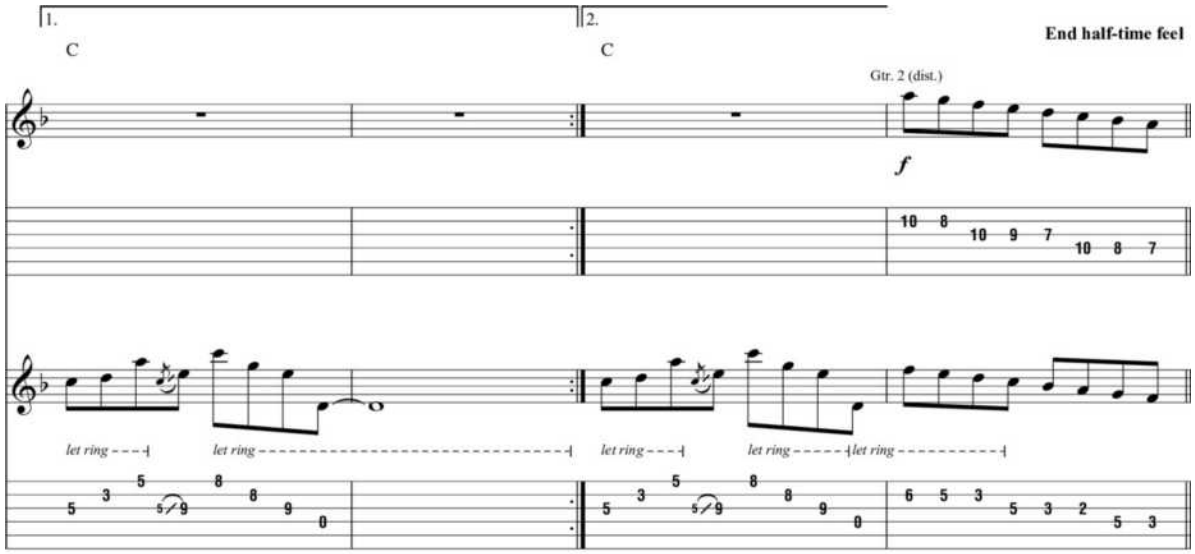
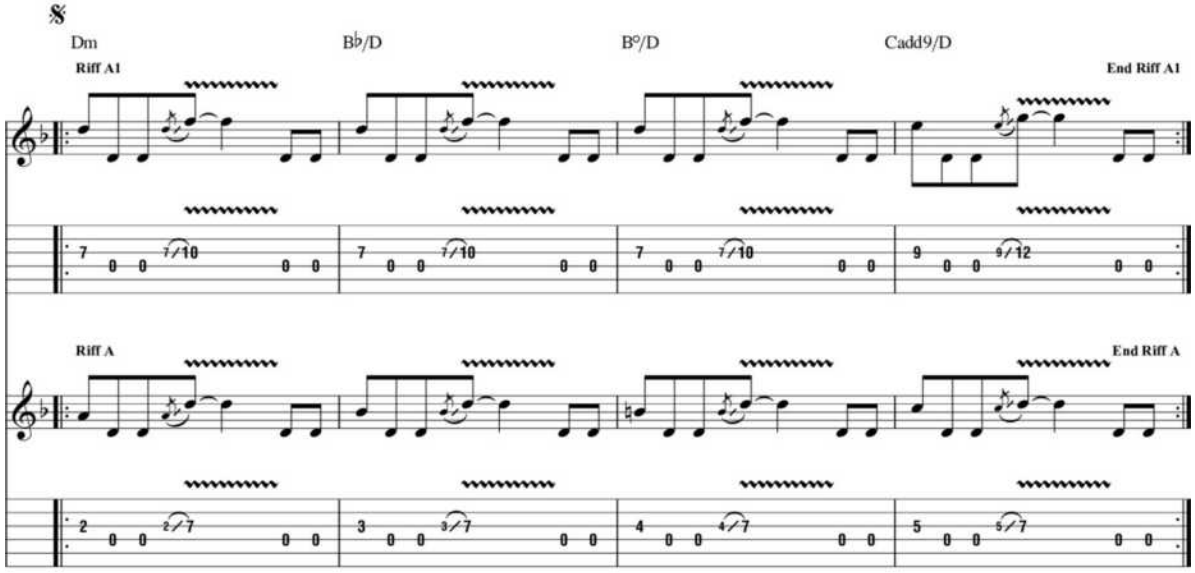




Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (2 times)

1. Wel-come to our for - tress tall. Take some time to show you a - round. Im -
2. For - eign life forms in - ven - to - ry. Sus - pend - ed state of cry - o - gen - ics. Se -

pos - si - ble to break these walls, for you see the steel is much too strong. Com -
lect - ive am - ne - sia's the sto - ry. Be - lieved for - told but who'd sus - pect? The

Dm
B♭/D
B°/D
Cadd9/D
pu-ter banks to rule the world.
In-stru-ments to sight the stars.
mil-i-ta-ry in-tel-li-gence, two words com-bined that can't make sense.
Pos-si-
Gtr. 2
P.M.
Gtr. 1
P.M.

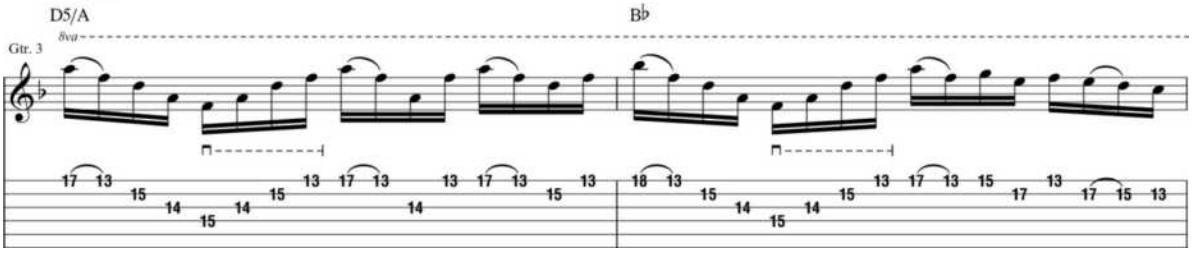
Chorus
To Coda
Dm
B♭/D
Dm
B°/D
Dm
C
bly I've seen too much. Hang-ar eight-een. I know too much.
*Gtr. 3 (dist.)
15
*Marty Friedman
Gtr. 2
P.M.
P.M.
P.M.
Gtr. 1
P.M.
P.M.
P.M.

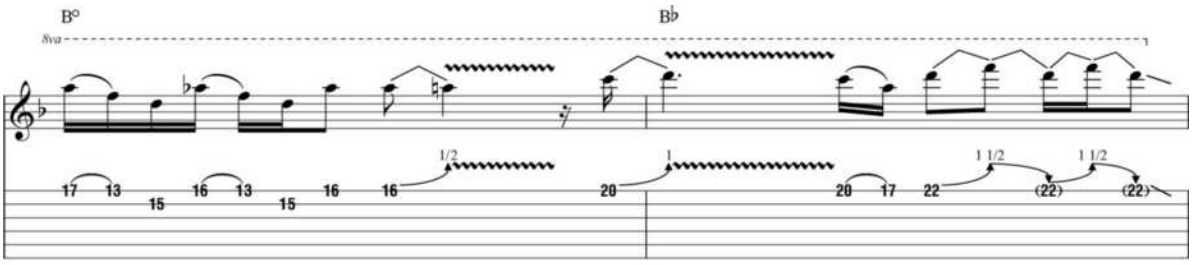
Interlude

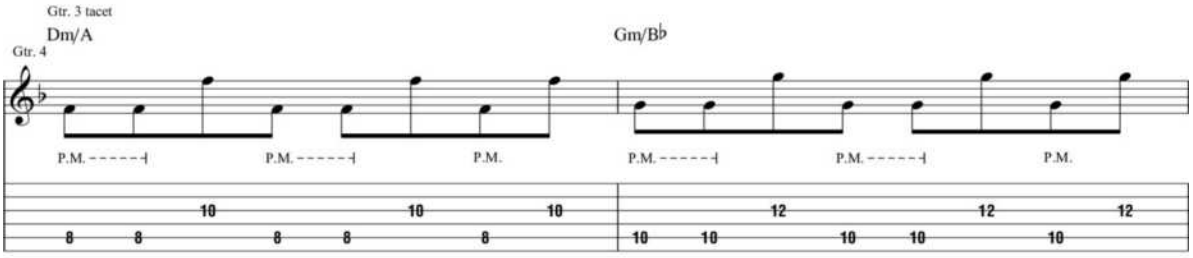
Gtr. 2 tacet

Gtr. 3 tacet

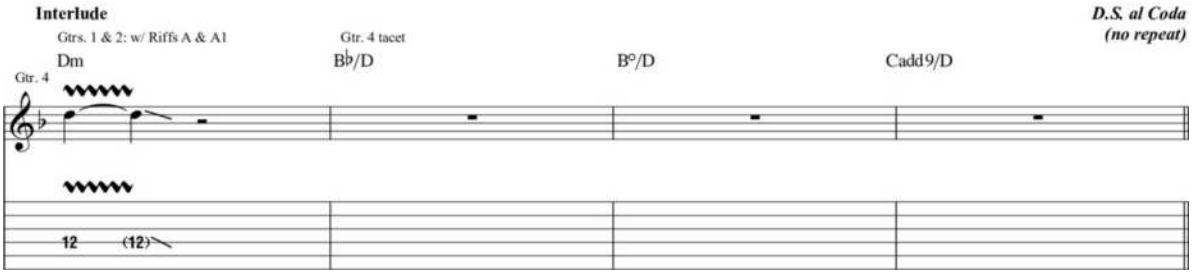
Gtr/ 1: w/ Riff B (1st 6 meas.)
Gtr. 4 tacet




B°
B♭
8va
1/2
1
1 1/2
1 1/2


Gtr. 3 tacet
Dm/A
Gm/B♭
Gtr. 4
P.M.

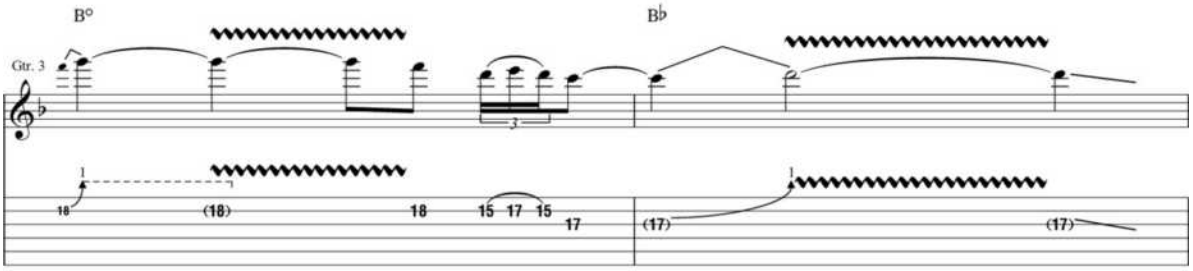
B°
C5
N.C.
Gtr. 4
Gtr. 2
Gtr. 1
P.M.


Interlude
Gtrs. 1 & 2: w/ Riffs A & A1
Gtr. 4 tacet
D.S. al Coda
(no repeat)
Dm
B♭/D
B°/D
Cadd9/D
Gtr. 4

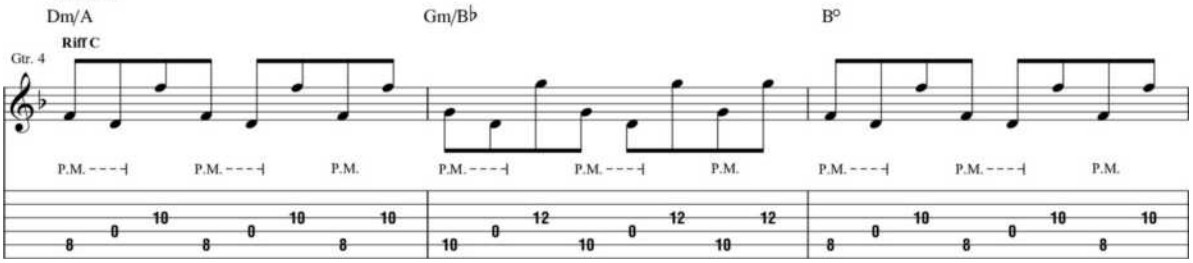
Coda

Interlude

Gtr. 1: w/ Riff B (1 5/8 times)
Gtr. 2 tacet

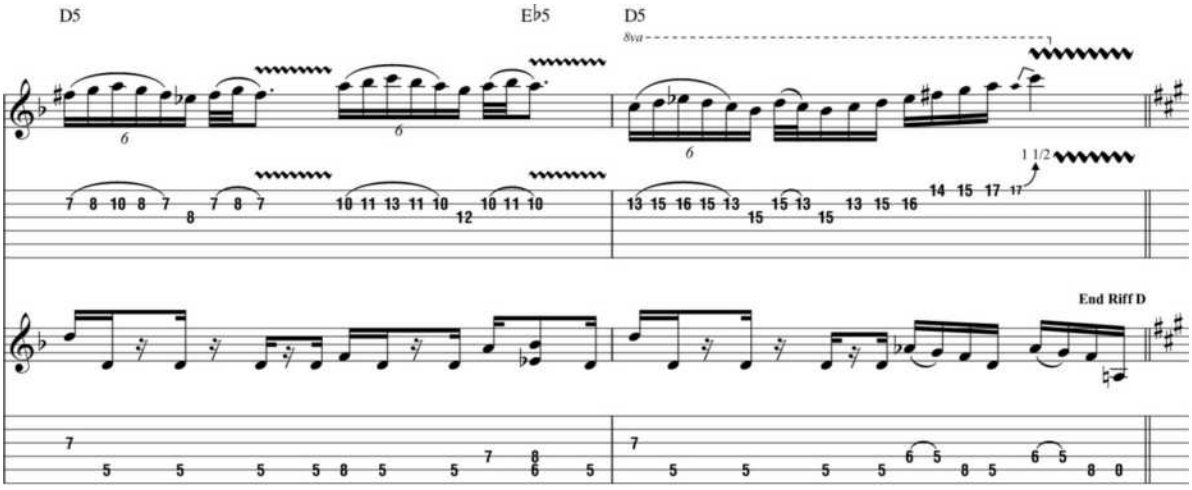


Gtr. 3 tacet



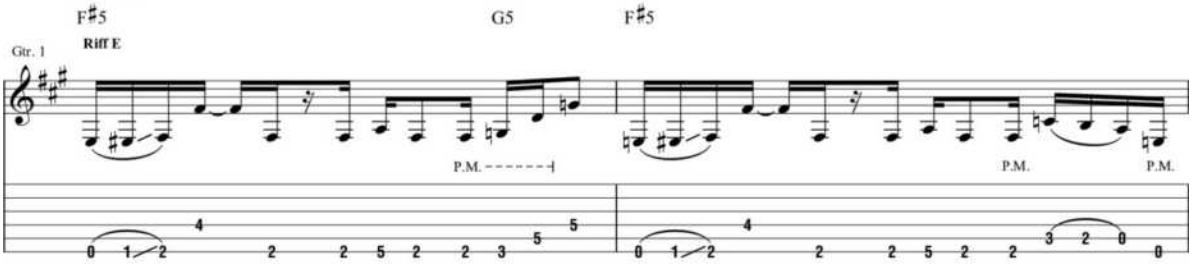
Cadd9
Gtr. 4 tacet
D5/A
B♭
Gtr. 3
8va
loco
rake
1/2
End Riff C
Gtr. 4
P.M.
B°
Gtr. 4: w/ Riff C
Dm/A
Gm/B♭
C♯7♭9
Gtr. 1

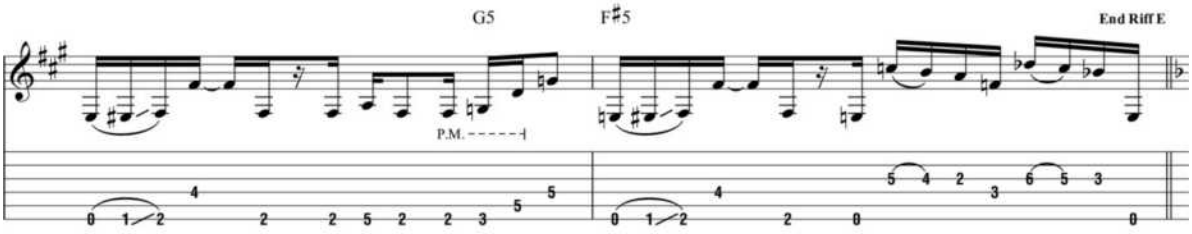
Guitar Solo
Slower ♩= 113
Double-time feel
D5
E♭5
D5
E♭5
Riff D
D5
E♭5
D5
8va
D5
E♭5
8va
loco
E♭5

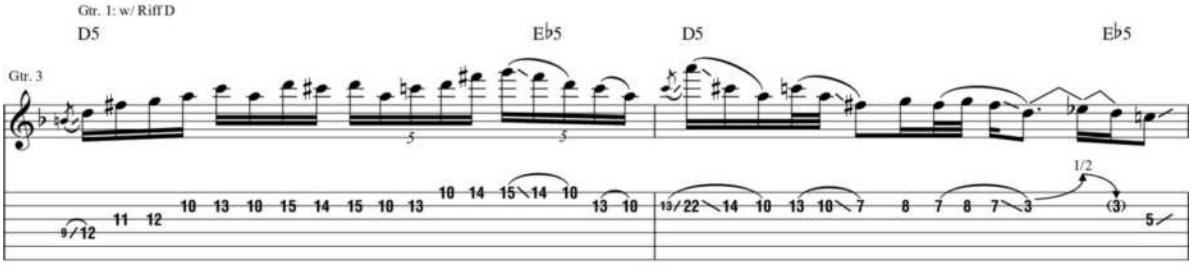


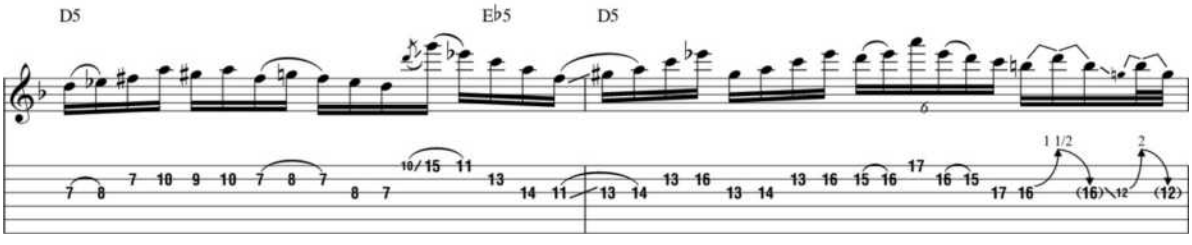
Interlude

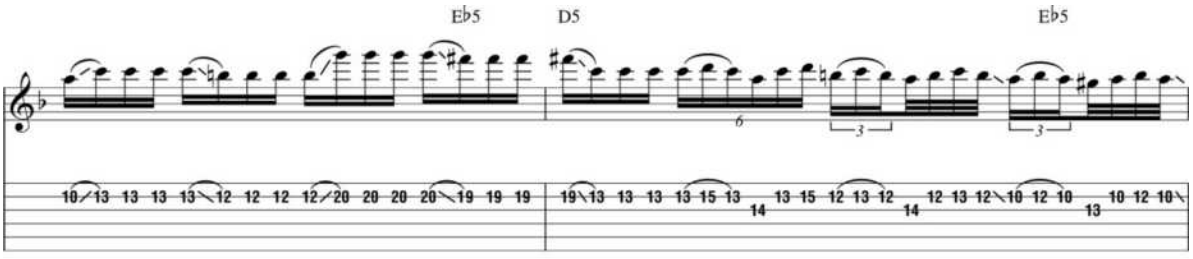
Gtr. 3 tacet

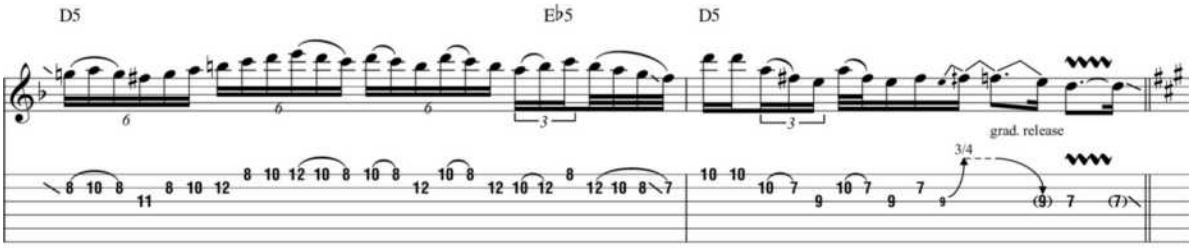






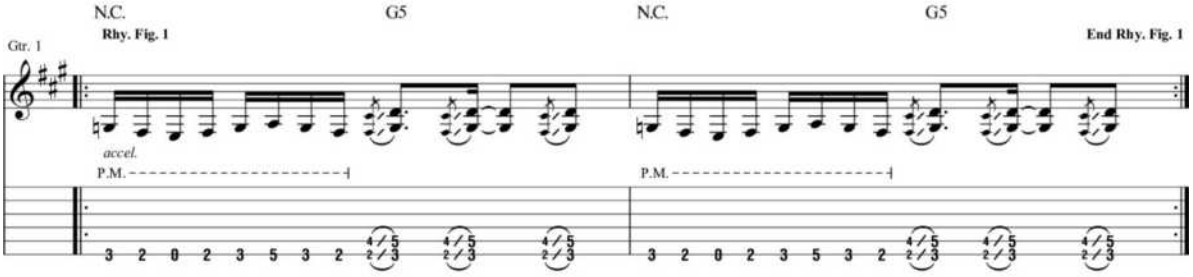






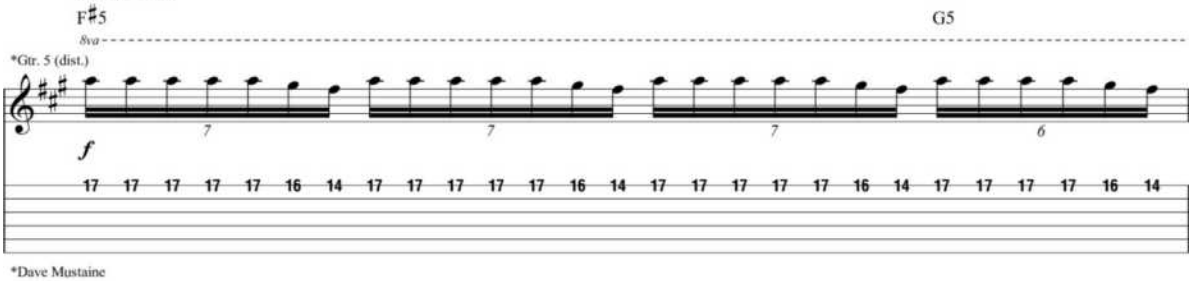
Interlude

Gtr. 1: w/ Riff E
Gtr. 3 tacet

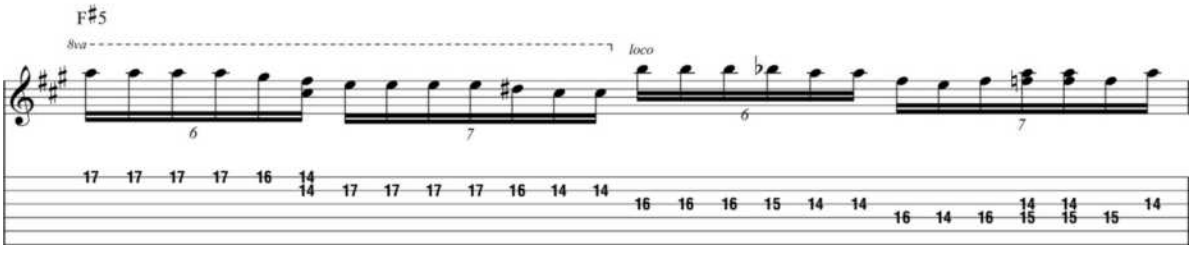


Guitar Solo
Slightly faster ♩ = 120

Gtr. 1: w/ Riff E



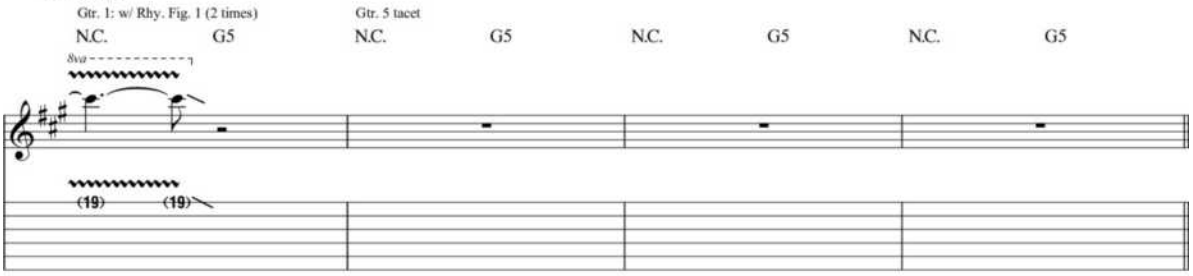
*Dave Mustaine



Interlude

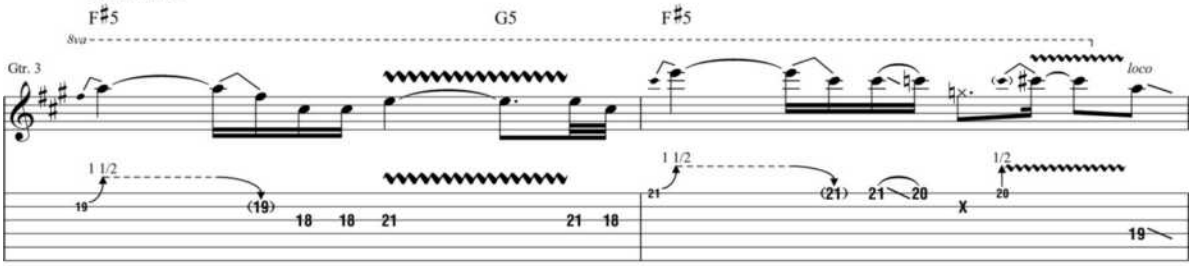
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

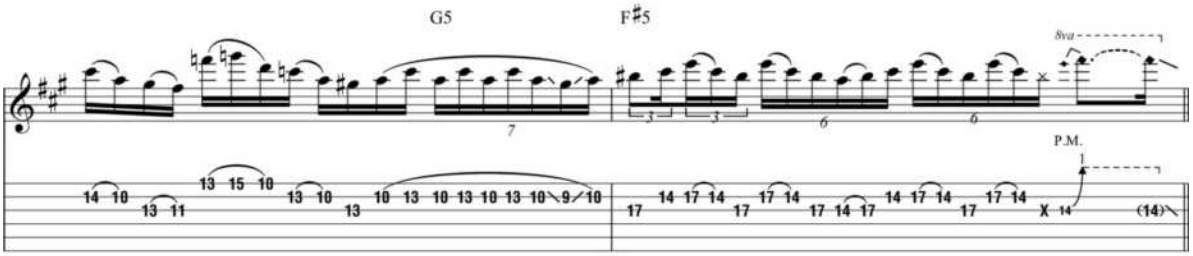
Gtr. 5 tacet



Guitar Solo

Gtr. 1: w/ Riff E





Pitch: E

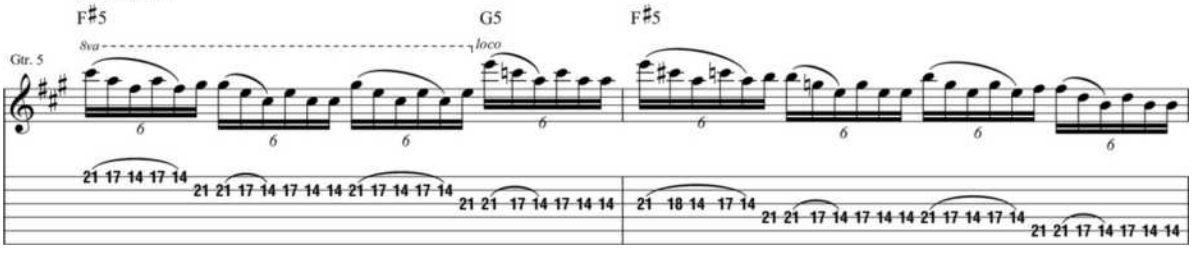
Interlude

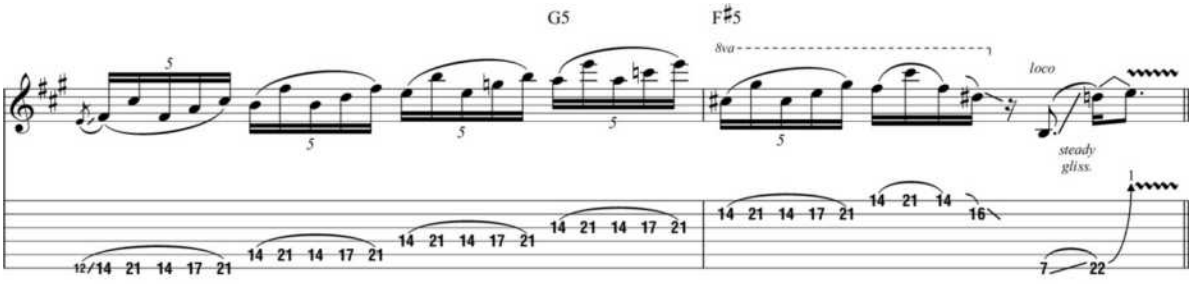
Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3 tacet

Guitar Solo

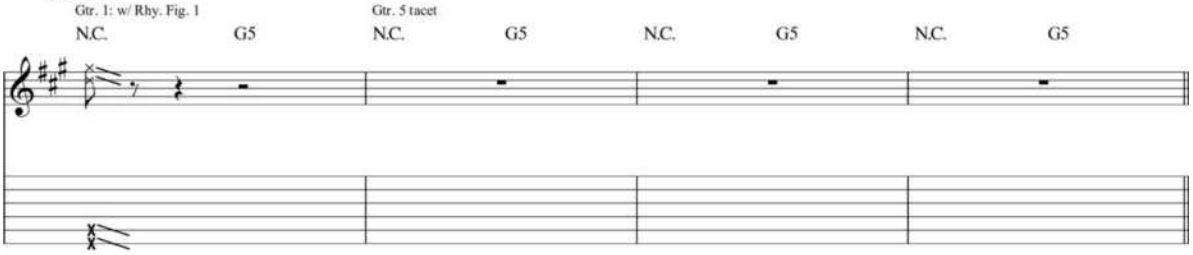
Gtr. 1: w/ Riff E





Interlude

Gtr. 1: w/ Rhy. Fig. 1

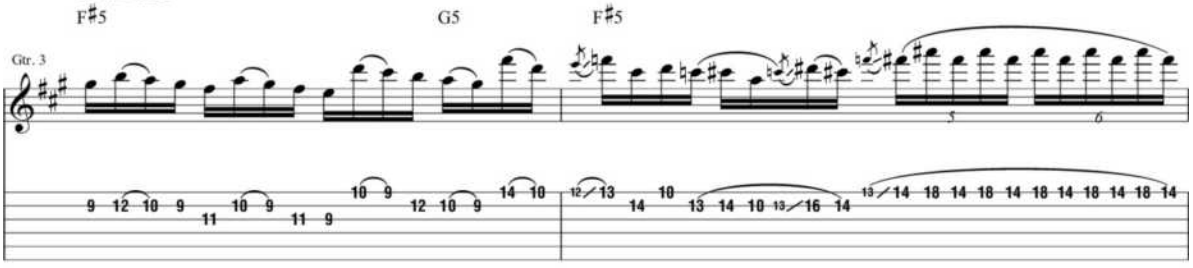


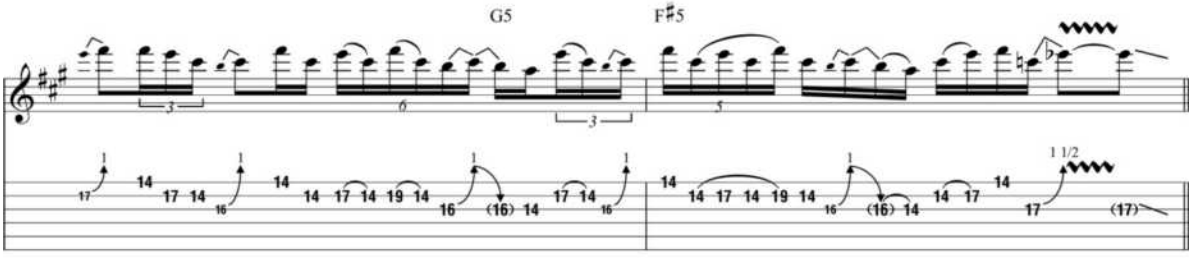
Gtr. 5 tacet

Guitar Solo

Slightly faster ♩= 128

Gtr. 1: w/ Riff E

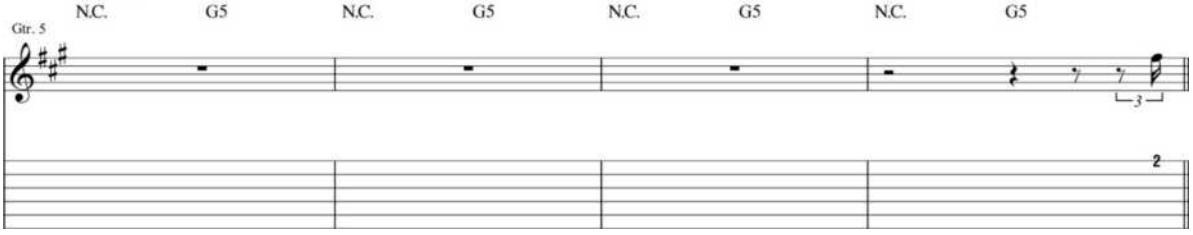




Interlude

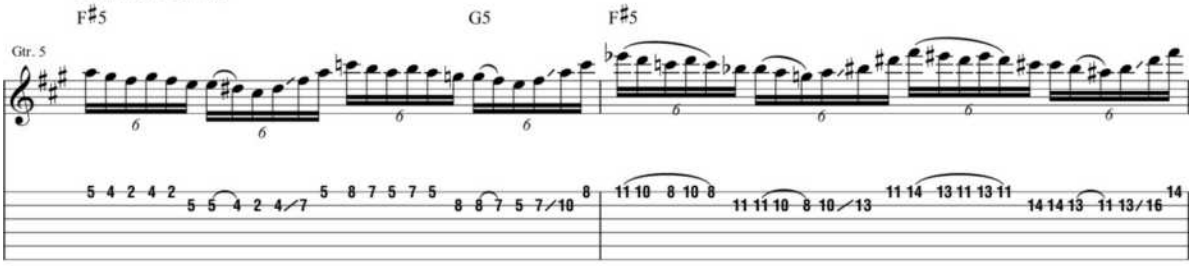
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

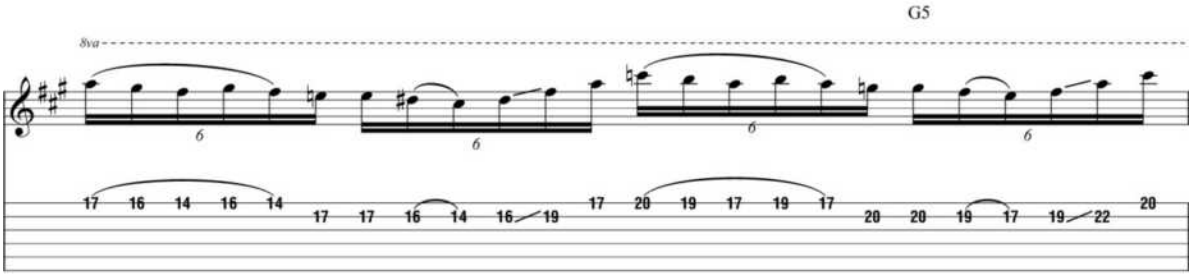
Gtr. 3 tacet

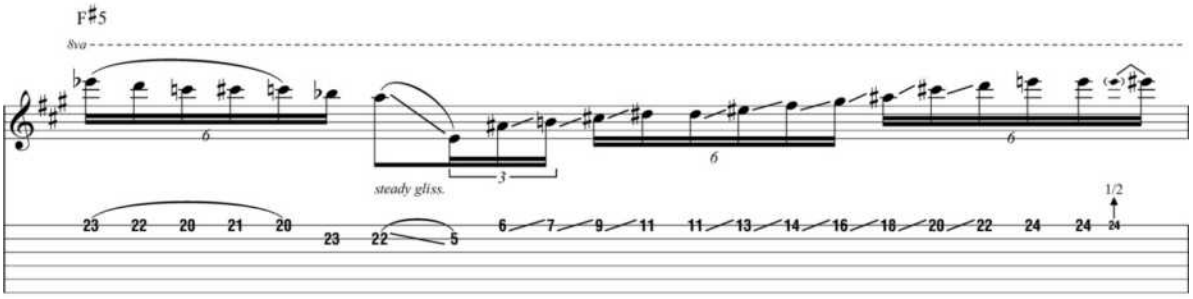


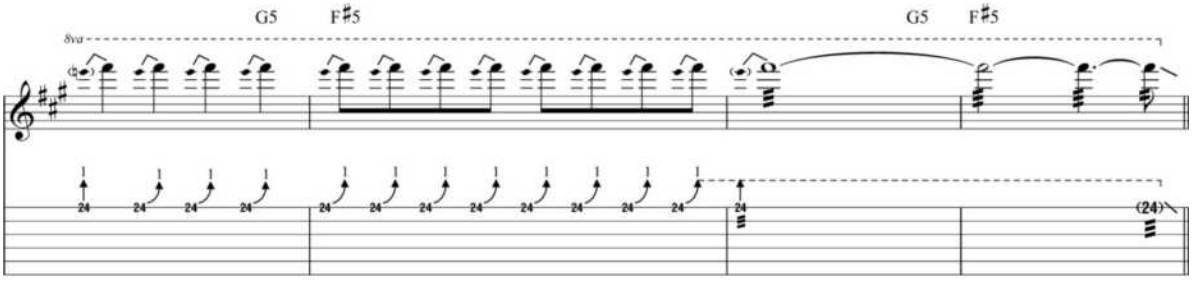
Guitar Solo

Gtr. 1: w/ Riff E (2 times)









Outro

Gtr. 5 tacet

Happy?

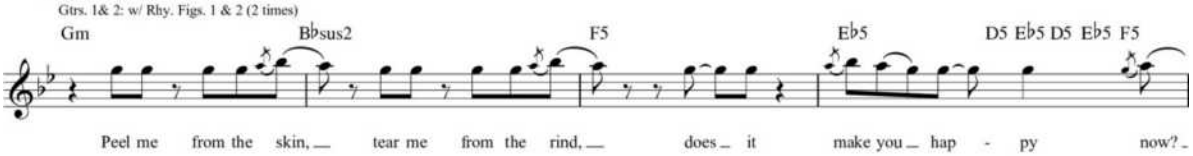
Words and Music by Chad Gray, Matthew McDonough, Greg Tribbett and Ryan Martinie

F5
E♭5
the dead are roll - ing o - ver.
End Riff A
Gtr. 3: w/ Riff A
Gm
B♭
F
In this hole, thick - en - ing, dirt shov - eled o - ver shoul -
Gtr. 4 (elec.)
mf
w/ clean tone
E♭
Gtrs. 3 & 4 tacet
Gm
Fsus4/A
B♭5
- ders. I feel it in me, so o - ver - whelmed,
Gtr. 4
Riff B
Gtr. 1
Gtr. 3
divisi
P.M.
Fsus2
C/E
Fsus2
Gm
Fsus4/A
oh, this pres - sured cen - ter ris - ing. My life o - ver - turned,
Gtr. 2
Gtr. 1
End Riff B
P.M.

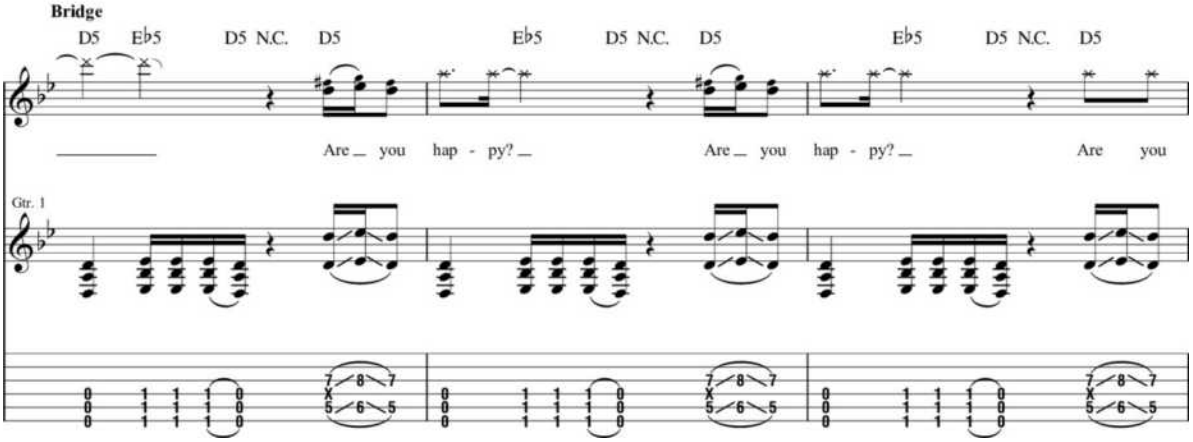
B♭5
Fsus2
C/E
Fsus2
un - fair the de - spair.
All these scars keep rip-ping o - pen.
P.M.
Chorus
Gtrs. 1& 2: w/ Rhy. Figs. 1 & 2 (2 times)
Gm
B♭sus2
F5
E♭5
D5 E♭5 D5 E♭5 F5
Peel me from the skin, tear me from the rind, does it make you hap - py now?
Gm
B♭sus2
F5
E♭5
D5 E♭5 D5 E♭5 F5
Tear meat from the bone, tear me from my - self, are you feel-ing hap - py now?
Verse
Gtr. 1: w/ Riff B (2 1/2 times)
Gm
Fsus4/A
B♭5
Fsus2
2. In this hole that is me, a life that's grow-in' fee -
C/E
Fsus2
Gm
Fsus4/A
B♭5
- ble.
In this hole so lim - it - ing,
Fsus2
C/E
Fsus2
Gm
Fsus4/A
the sun has set, all dark - ens.
Bur - ied un - der - neath,
Gtr. 2

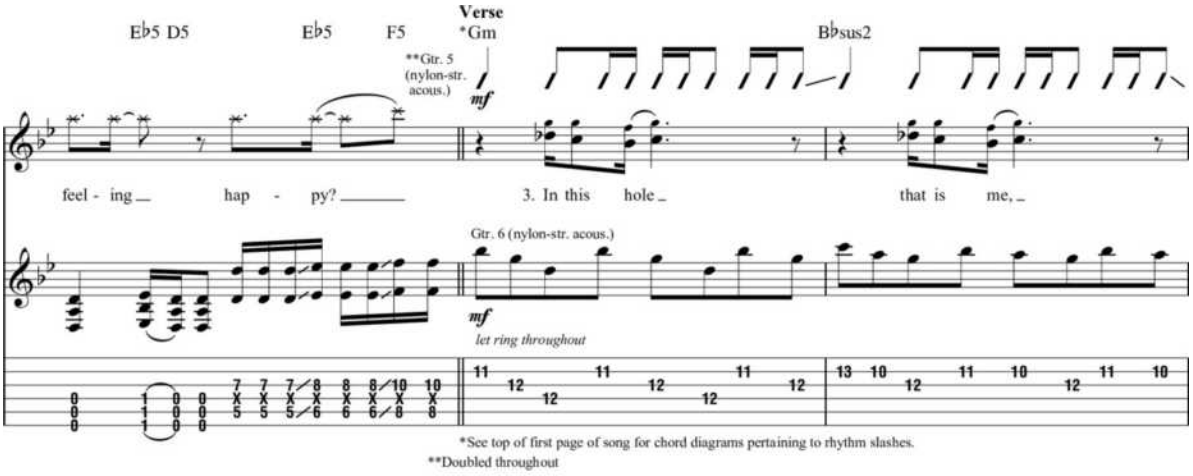
Chorus

Gtrs. 1& 2: w/ Rhy. Figs. 1 & 2 (2 times)

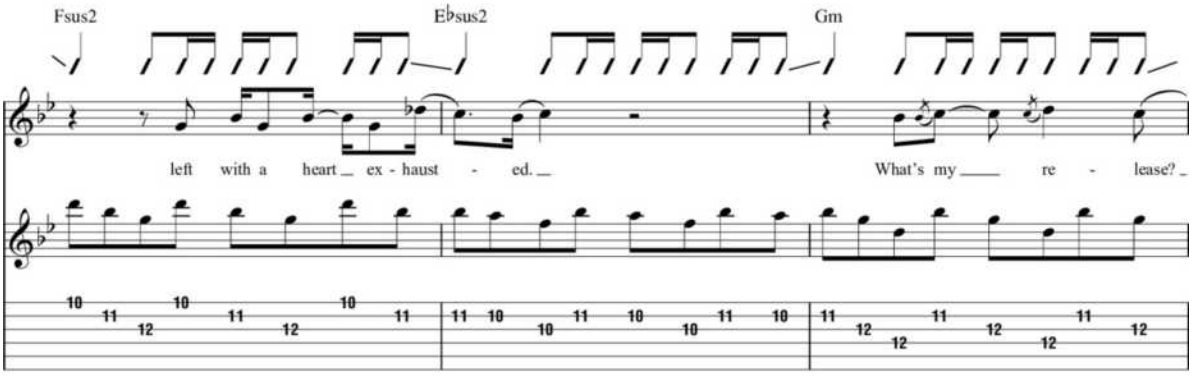


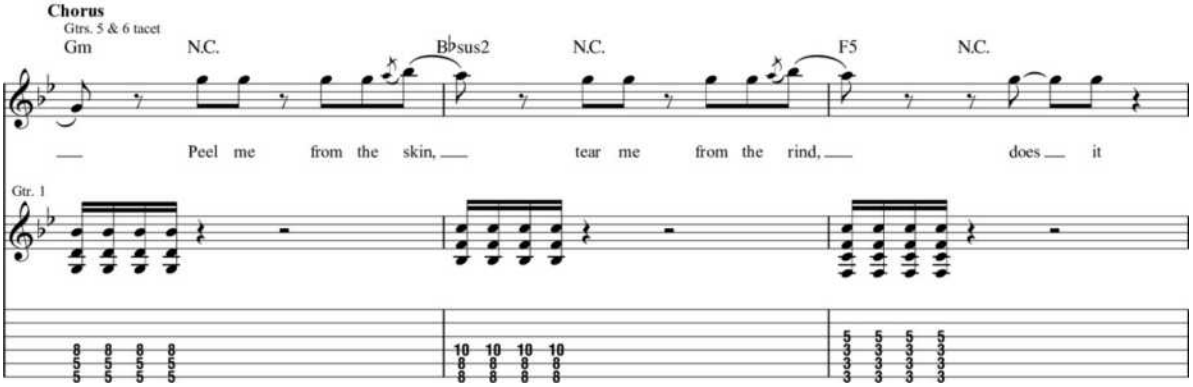
Bridge



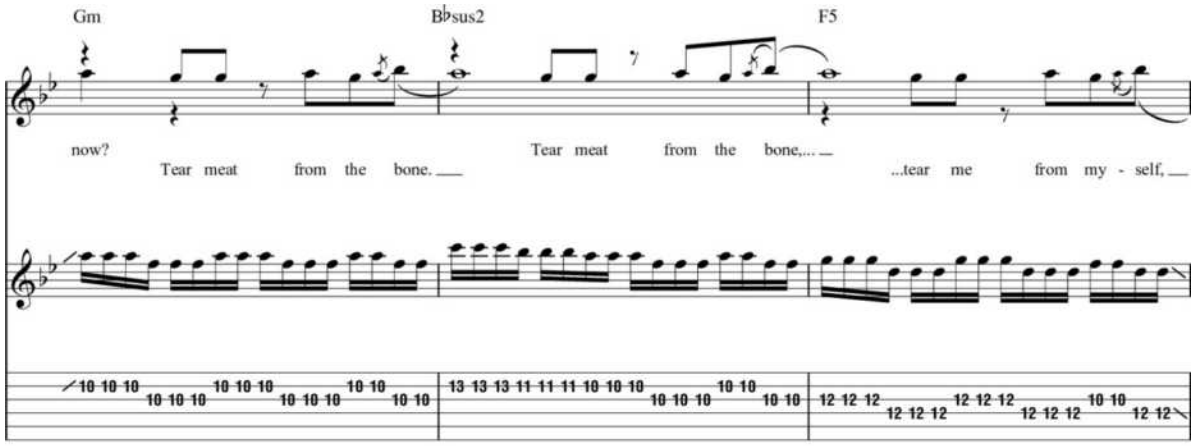


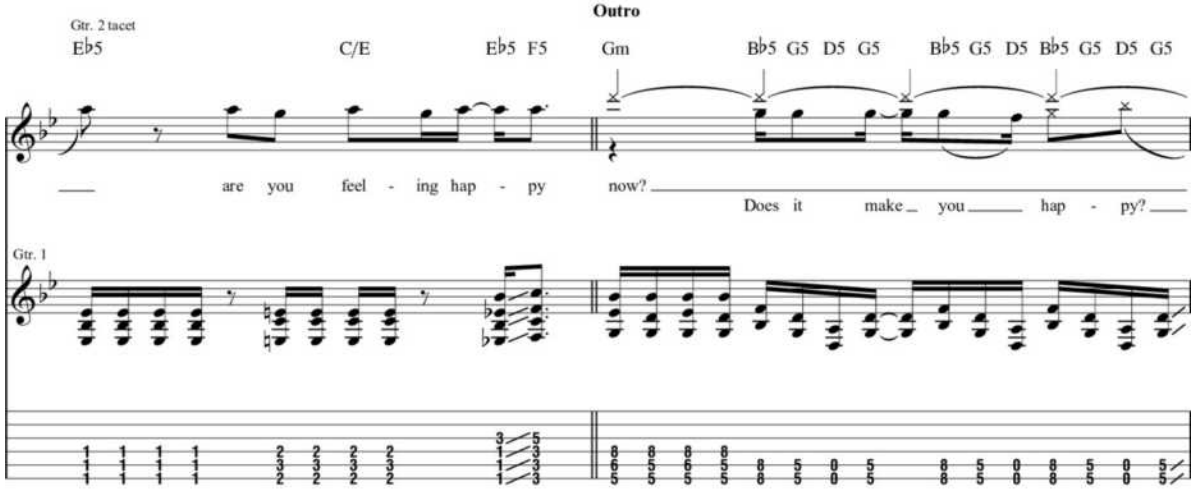
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
**Doubled throughout



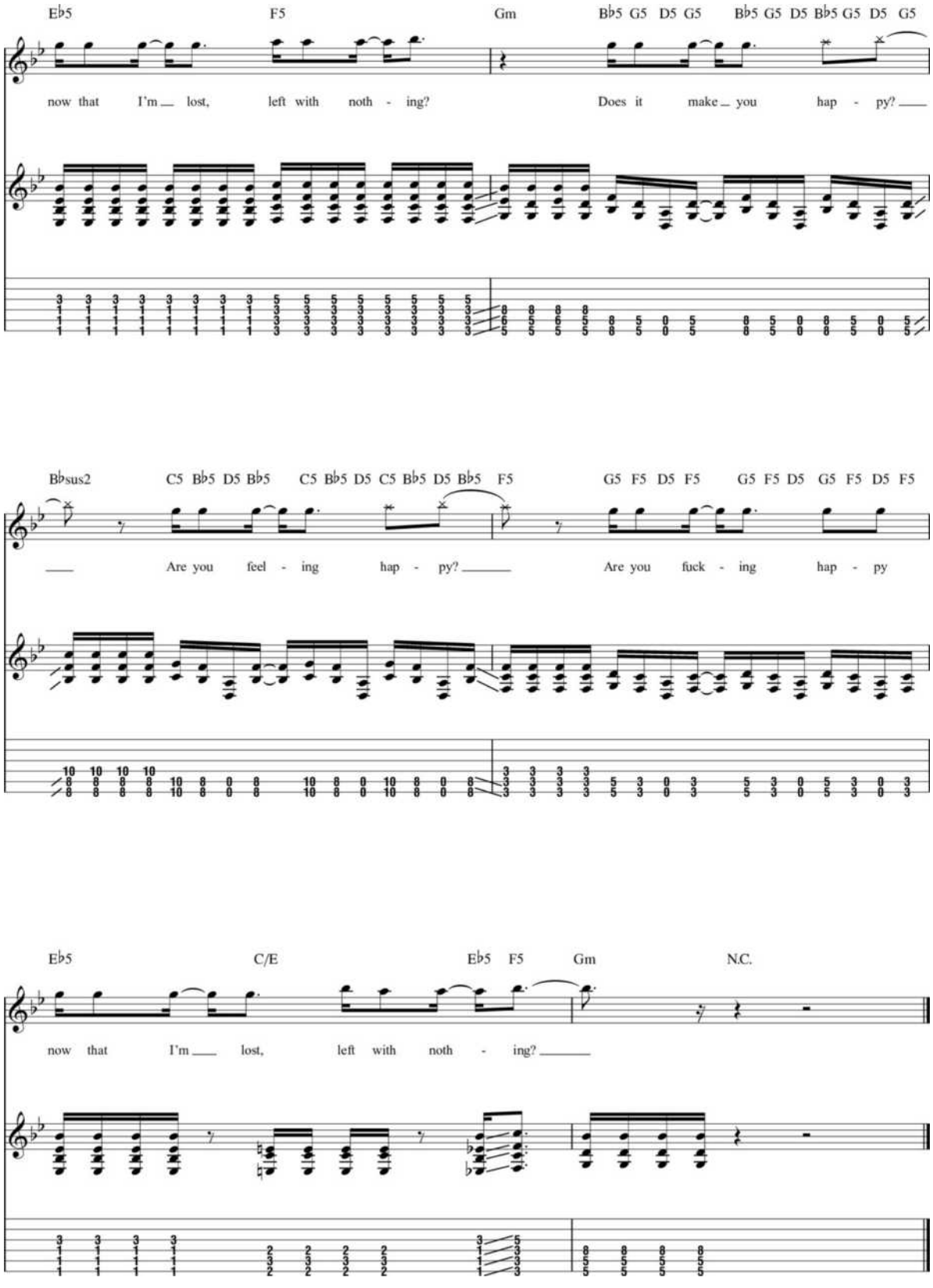


Gtr. 1: w/ Rhy. Fig. 1 (2 3/4 times)
E♭5
D5 E♭5 D5 E♭5 F5
Gm
B♭sus2
make you hap - py now? Tear meat from the bone, tear me from my - self,
Gtr. 2
P.M.
F5
E♭5
D5 E♭5 D5 E♭5 F5
Gm
are you feel - ing hap - py now? Peel me from the skin.
P.M.
B♭sus2
F5
E♭5
D5 E♭5 D5 E♭5 F5
Peel me from the skin,...
...tear me from the rind, does it make you hap - py
P.M.


Gm
B♭sus2
F5
now?
Tear meat from the bone.
Tear meat from the bone,...
...tear me from my - self,

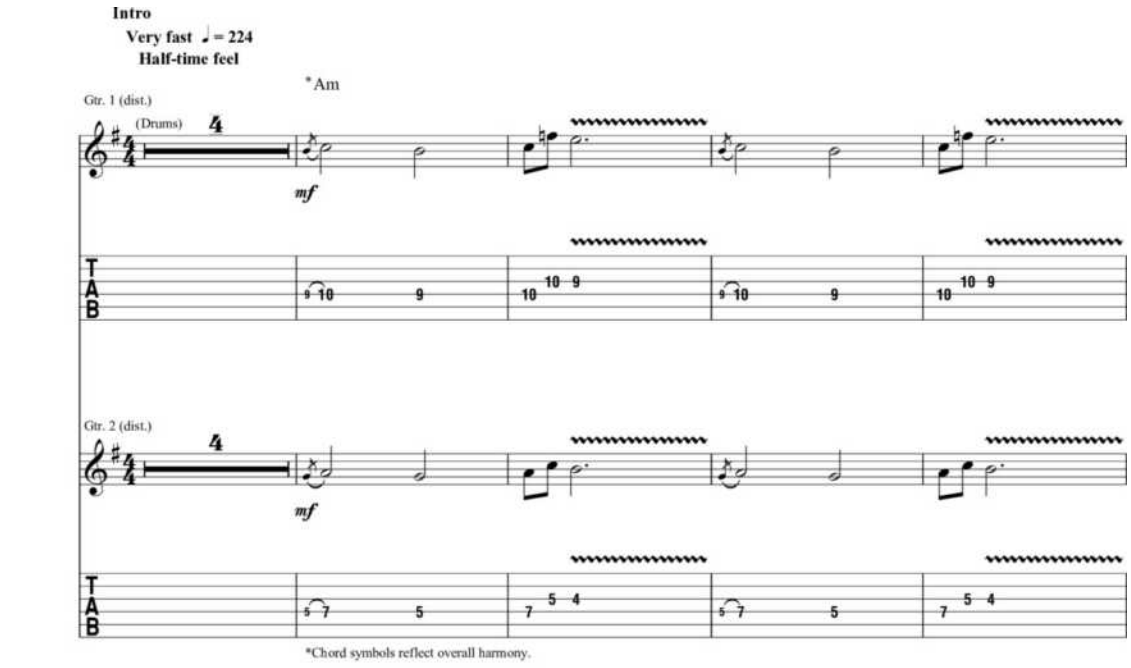

Outro
Gtr. 2 tacet
E♭5
C/E
E♭5 F5
Gm
B♭5 G5 D5 G5
B♭5 G5 D5 B♭5 G5 D5 G5
are you feel - ing hap - py
now?
Does it make you hap - py?
Gtr. 1

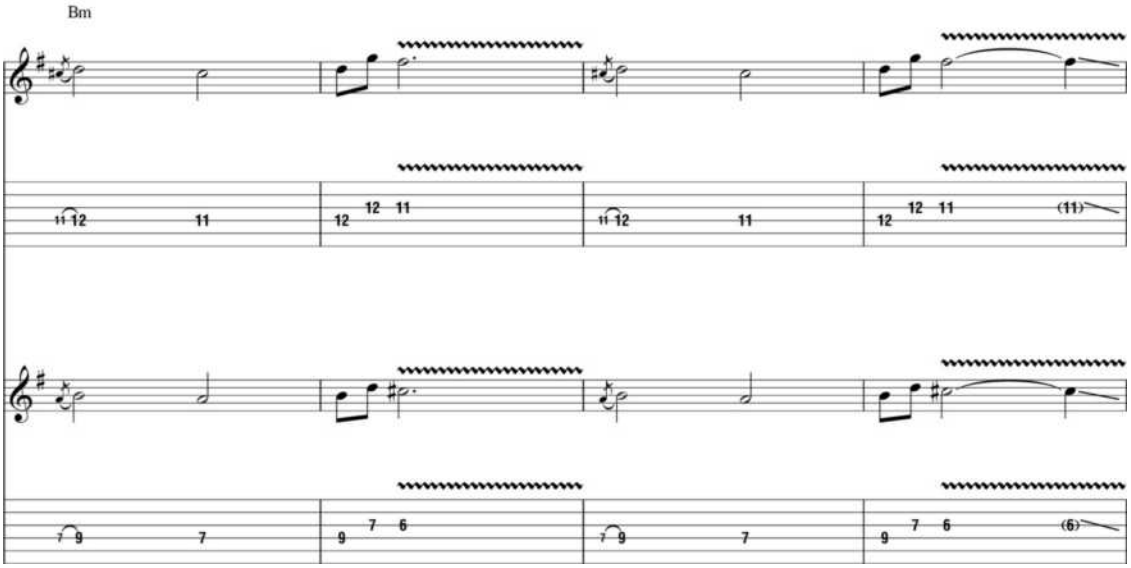
B♭sus2
C5 B♭5 D5 B♭5
C5 B♭5 D5
C5 B♭5 D5 B♭5
F5
G5 F5 D5 F5
G5 F5 D5
G5 F5 D5 F5
Are you feel - ing hap - py?
Are you fuck - ing hap - py


E♭5 F5 Gm B♭5 G5 D5 G5 B♭5 G5 D5 B♭5 G5 D5 G5
now that I'm lost, left with noth - ing? Does it make you hap - py?
B♭sus2 C5 B♭5 D5 B♭5 C5 B♭5 D5 C5 B♭5 D5 B♭5 F5 G5 F5 D5 F5 G5 F5 D5 G5 F5 D5 F5
Are you feel - ing hap - py? Are you fuck - ing hap - py
E♭5 C/E E♭5 F5 Gm N.C.
now that I'm lost, left with noth - ing?

Indians

Words and Music by Joe Bellardini, Frank Bello, Charles Benante, Scott Ian Rosenfeld and Dan Spitz





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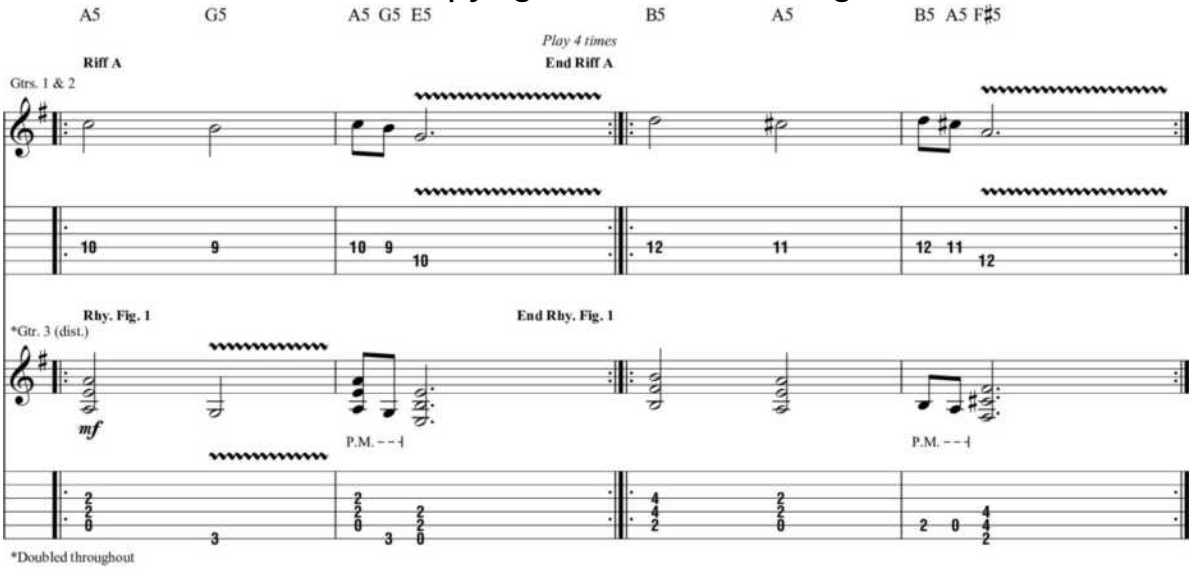
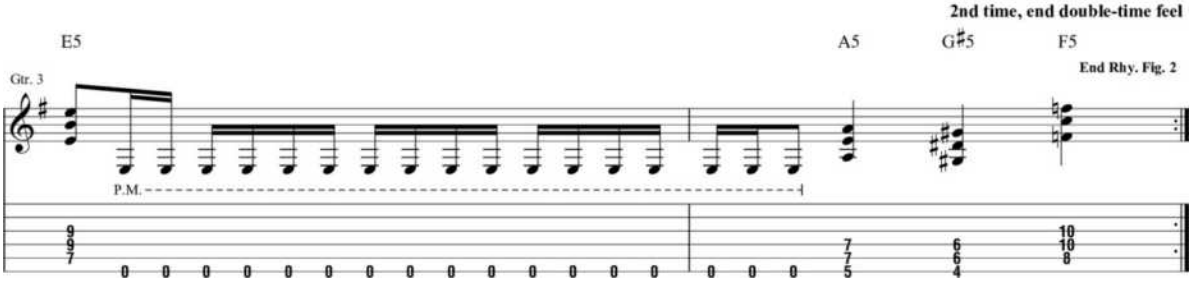
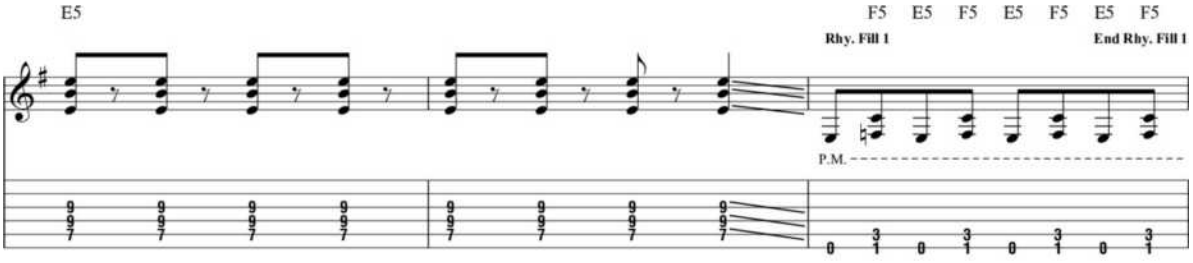
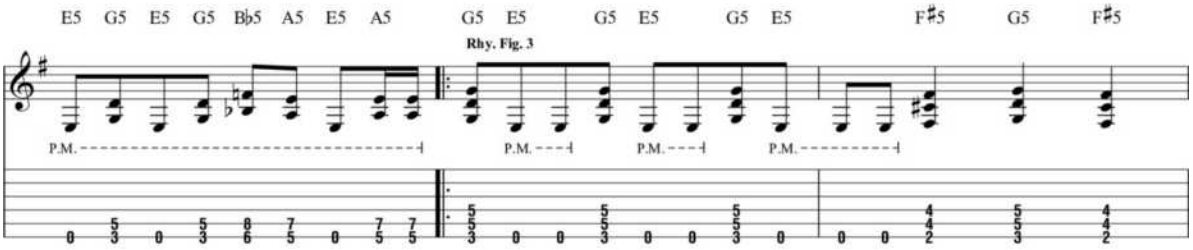








Verse

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 F♯5 E5 F♯5
No one ev - er gets in - volved.
G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 A5 G♯5 F5
Ap - a - thy can nev - er solve.
Gtr. 3
Rhy. Fill 2
End Rhy. Fill 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Pre-Chorus
Double-time feel
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
E5 A5 G♯5 F5 E5 A5 G♯5 F5
Brave and might - y. They can't fight it.
*(Forced out. Stol - en land.
*Gang vocals
End double-time feel
E5 A5 G♯5 F5 E5 A5 G♯5 F5
Pride and tra - di - tion. E - ven though they know how much their lives are real - ly mis - sing. We're
Hold on.)
E5 D5 B5 B♭5 F5 E5
diss - ing them on res - er - va - tions.
Rhy. Fig. 4
Gtr. 3
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

D5 B5 G5 F♯5 E5 D5 B5 B♭5 F5

A hope -

End Rhy. Fig. 4

P.M. P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 4 (last 2 meas.)

E5 D5 B5 G5 F♯5 Gtr. 3: w/ Rhy. Fill 1 E5 F5 E5 F5 E5 F5 E5 F5

- less sit - u - a - tion. 2. Re -

𝄋 Verse

Gtr. 3: w/ Rhy. Fig. 3 (3 3/4 times)
3rd time, Gtr. 1: w/ Fill 1

G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 F♯5 E5 F♯5

spect is some - thing that you earn. Our
3. Love the land and fel - low man.
all see in black and white

G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 F♯5 E5 F♯5

In - di - an broth - ers get - ting burned. O -
Peace is what we strive to have.
when it comes to some - one els - e's fight.

G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 F♯5 E5 F♯5

rig - i - nal A - mer - i - can
Some folks have none of this.
No one ev - er gets in - volved, no one.

Gtr. 3: w/ Rhy. Fill 2

G5 E5 G5 E5 G5 E5 F♯5 G5 F♯5 G5 E5 G5 E5 G5 E5 A5 G♯5 F5

turned in - to sec - ond class cit - i - zen.
Ha - tred and prej - u - dice.
Ap - a - thy can nev - er solve.

Fill 1

Gtr. 1 *15ma*

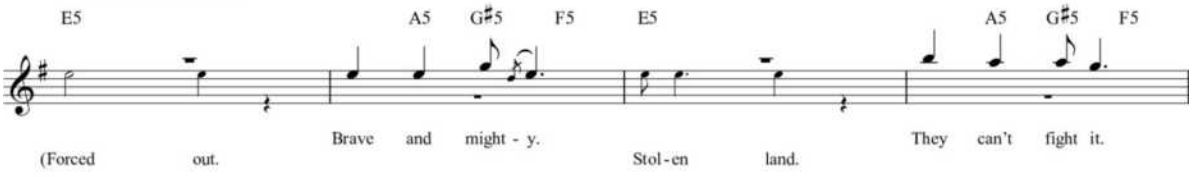
w/ bar

(0)

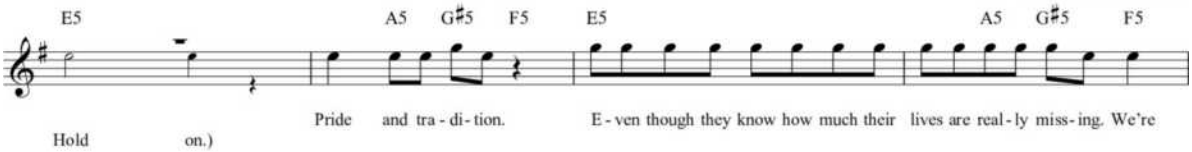
-2

Pre-Chorus
Double-time feel

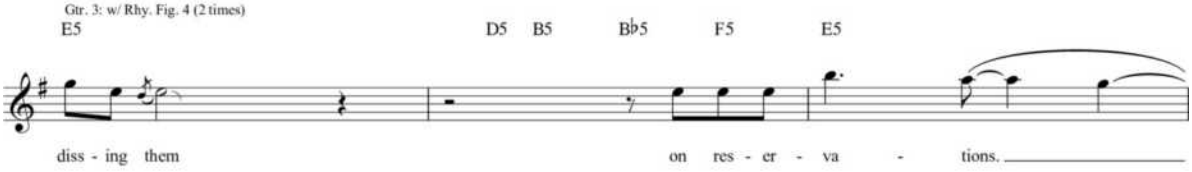
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

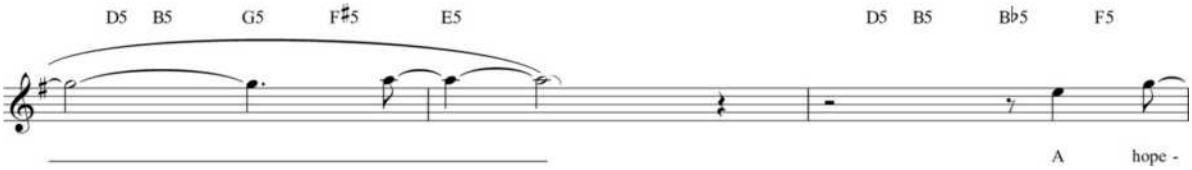


End double-time feel

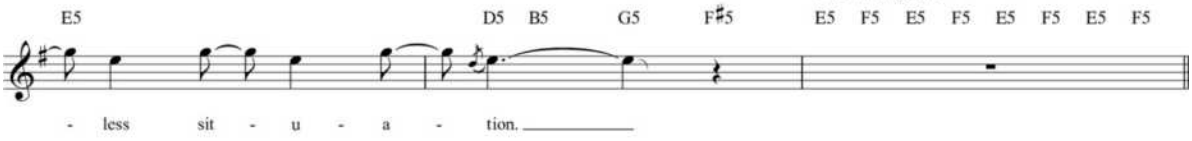


Gtr. 3: w/ Rhy. Fig. 4 (2 times)

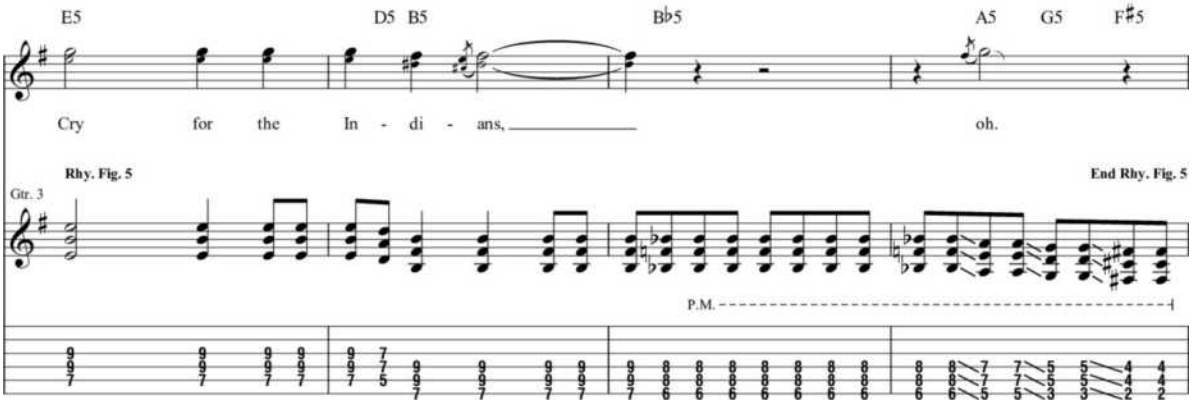


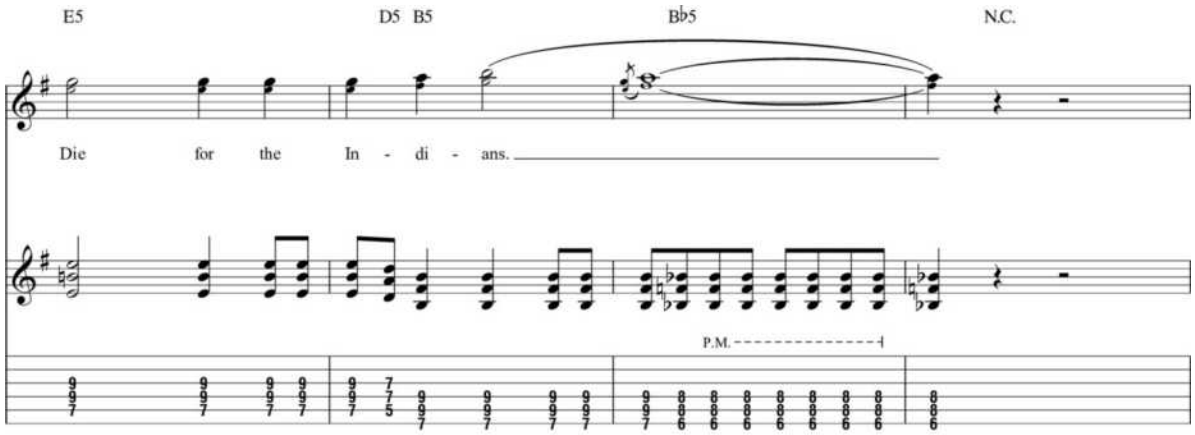


Gtr. 3: w/ Rhy. Fill 1



Chorus
Half-time feel

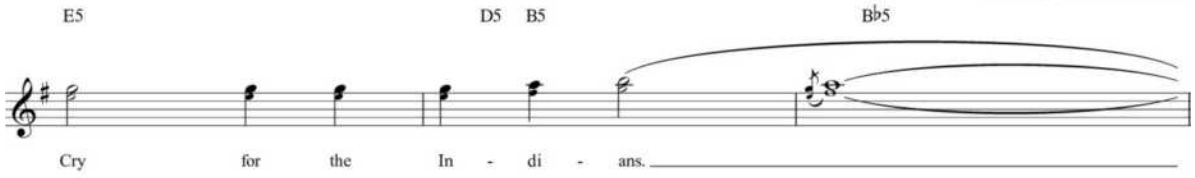


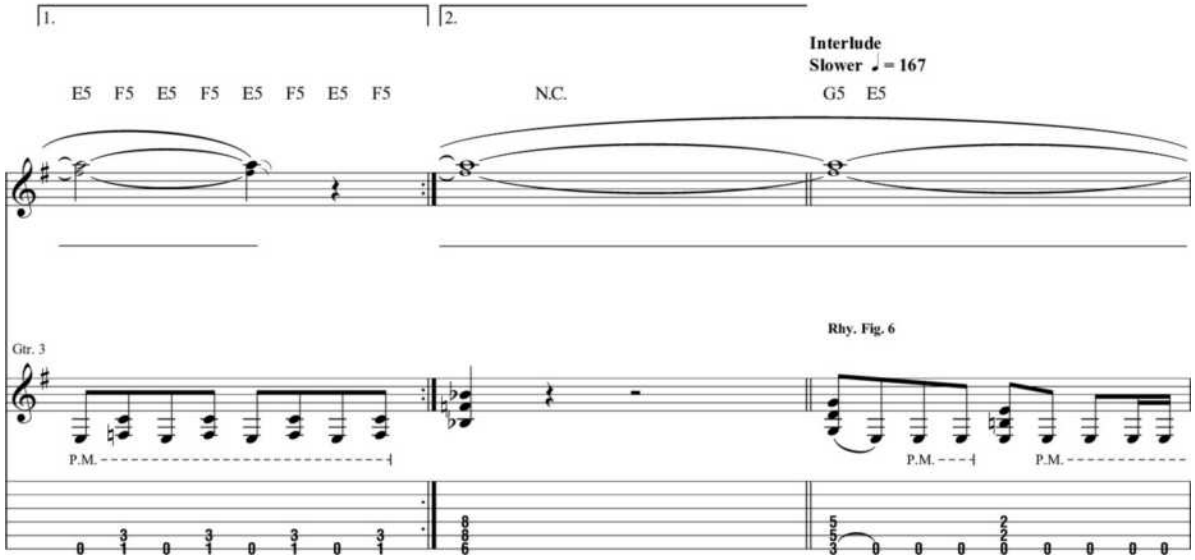


Gtr. 3: w/ Rhy. Fig. 5 (1 3/4 times)

To Coda

1st time, end half-time feel





End half-time feel

F5 E5 C5 B5 E♭5 D5 B♭5 G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5

End Rhy. Fig. 6

P.M. P.M. P.M.

Gtr. 3: w/ Rhy. Fig. 6 (1 1/2 times)

G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5 G5 E5

(War dance.)

F5 E5 C5 B5 E♭5 D5 B♭5 G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5

G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5

Rhy. Fig. 7 End Rhy. Fig. 7

Gtr. 3

P.M. P.M.

Bridge

Gtr. 3: w/ Rhy. Fig. 7 (4 times)

G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5 G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5

…just the bod - y of the na - tion. The peo - ple that in - hab - it it make con - fig - u - ra - tion.

(Ter - ri - to - ry…

G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5 G5 E5 F5 E5 C5 B5 E♭5 D5 B♭5

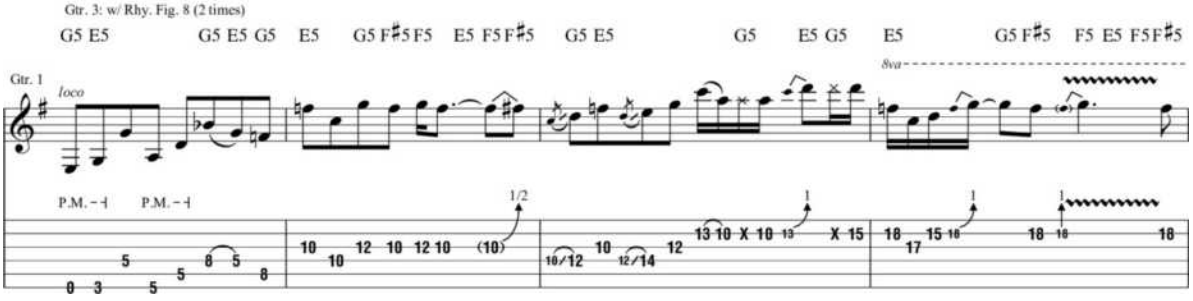
…some-thing we all can do with out. A flag of man - y col - ors is what this land's all a - bout.

Prej - u - dice…)

Guitar Solo

G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5 G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5
*Gtrs. 1 & 2
f
P.M.
let ring
*Composite arrangement
Rhy. Fig. 8
End Rhy. Fig. 8
Gtr. 3

G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5 G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5
8va
let ring
P.M.
tr


Gtr. 3: w/ Rhy. Fig. 8 (2 times)
G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5 G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5
Gtr. 1
loco
8va
P.M.
1/2

G5 E5 G5 E5 G5 E5 G5 F♯5 F5 E5 F5 F♯5
8va
loco
E5 D5 E5 D5 B5 E5 D5 E5 D5 B5
Gtr. 1
Gtr. 3
D.S. al Coda
4. We
15ma
w/ bar
P.H.
grad. dive
Pitch: D♯
P.M.

Coda

Outro

*Bass plays E.

Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

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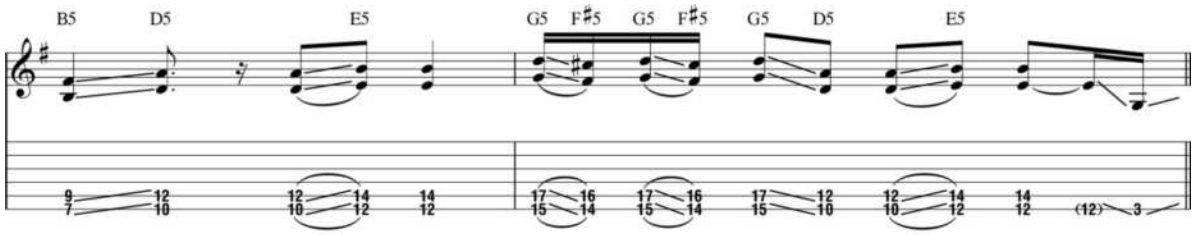
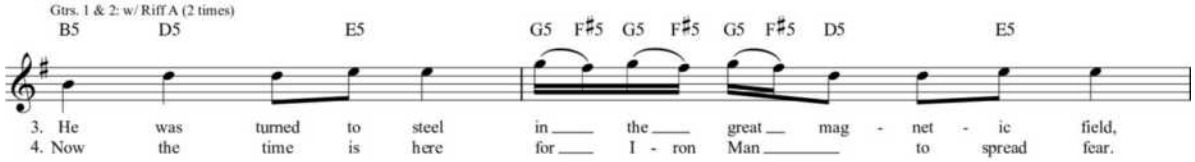
Verse
B5 D5 E5 G5 F♯5 G5 F♯5 G5 F♯5 D5 E5
1. Has he lost his mind? Can he see or is he blind?
2. Is he live or dead? I see thoughts with - in his head.
5. Heav - y boots of lead, fills his vic - tims full of dread,
Riff A
End Riff A
Gtrs. 1 & 2: w/ Riff A
Can he walk at all, or if he moves will he fall?
We'll just pass him there. Why should we e - ven care?
run - ning as fast as they can. I - ron Man lives a - gain!
1. Gtrs. 1 & 2: w/ Rhy. Fig. 1
2.
Interlude
Gtrs. 1 & 2
1/4
To Coda
N.C.

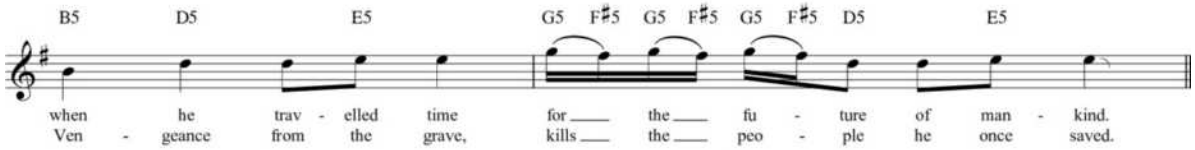


Verse

Gtrs. 1 & 2: w/ Riff A (2 times)

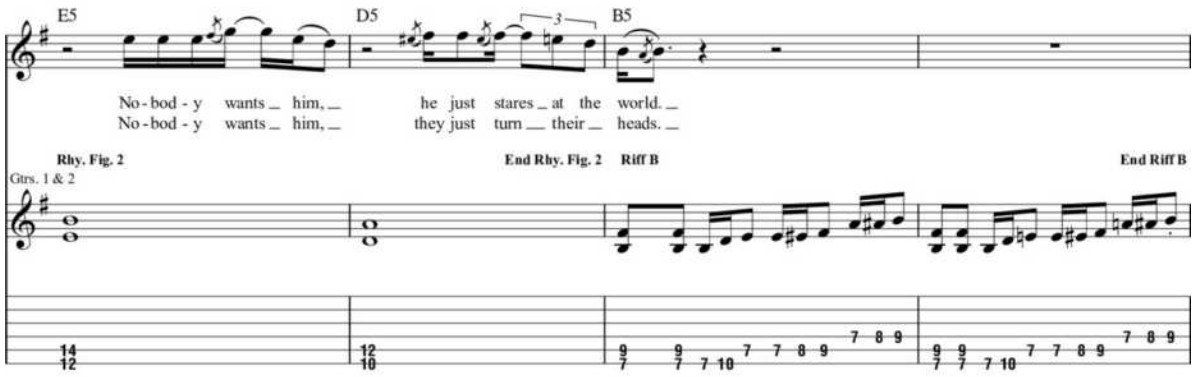


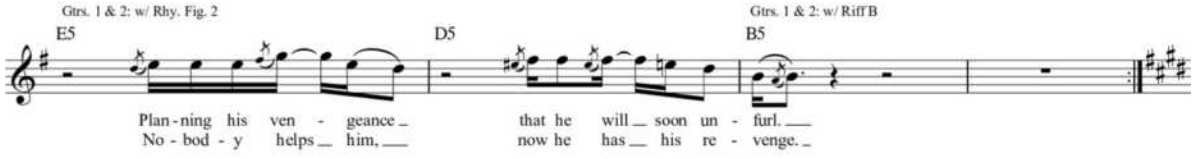
3. He was turned to steel in the great mag - net - ic field,
4. Now the time is here for I - ron Man to spread fear.



when he trav - elled time for the fu - ture of man - kind.
Ven - geance from the grave, kills the peo - ple he once saved.

Bridge





Interlude

Double-time (♪ = ♩)

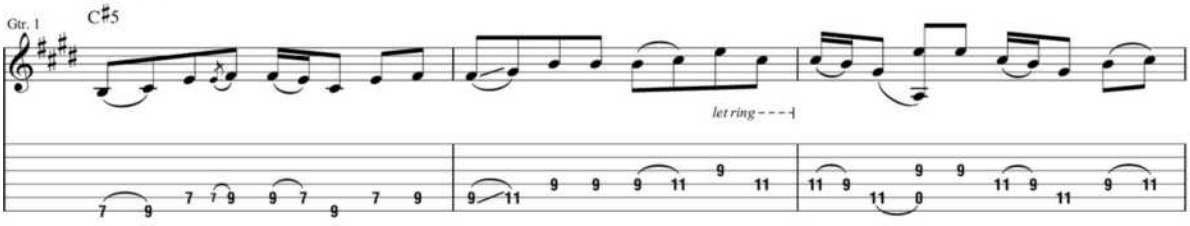
N.C.

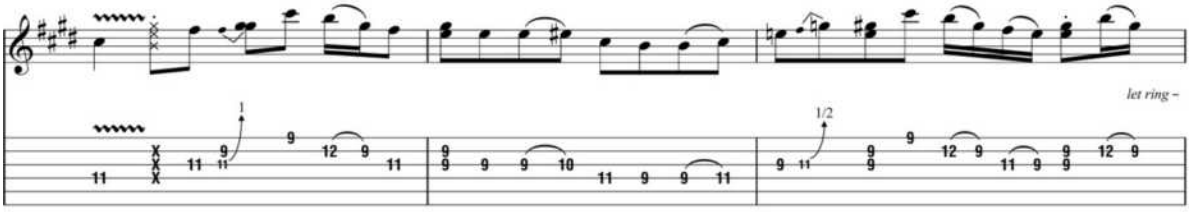
Guitar Solo

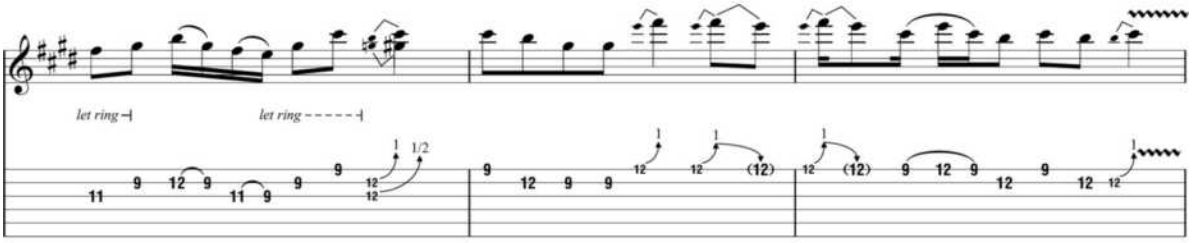
Gtr. 2 tacet

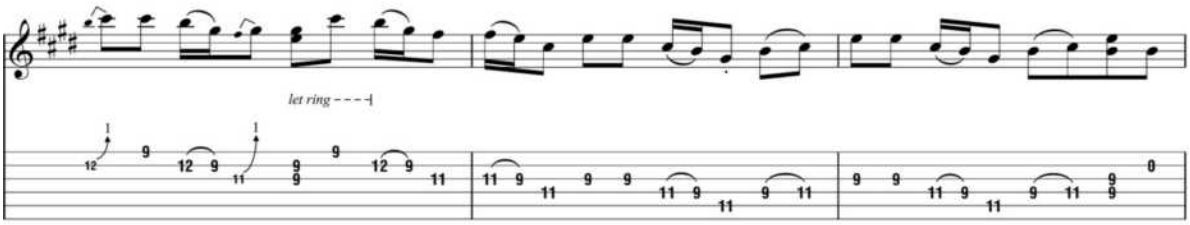
Gtr. 1

C♯5









D.S. al Coda
(take 2nd ending)

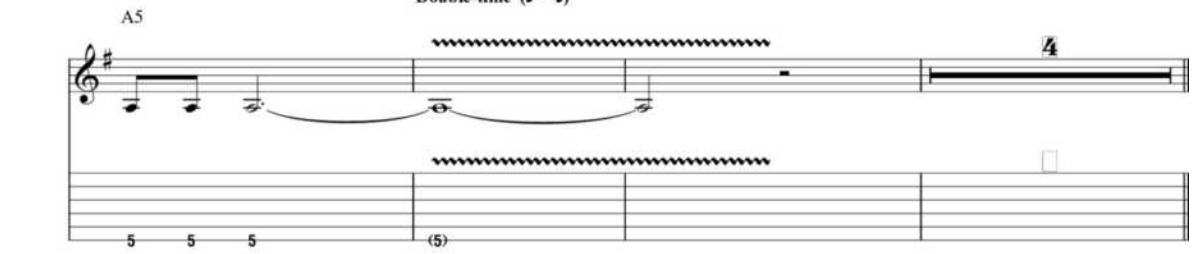
Interlude
Gtrs. 1 & 2: w/ Riff C
N.C.

A tempo
Gtrs. 1 & 2: w/ Riff B (2 times)
B5

Coda

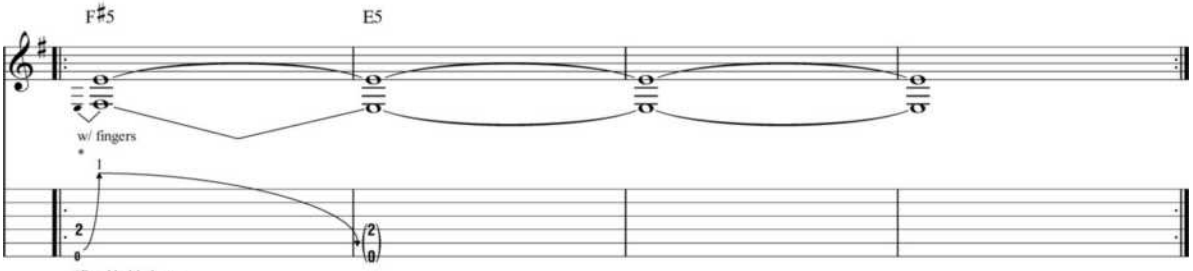
Double-time (♪ = ♩)

A5



F♯5 E5

w/ fingers

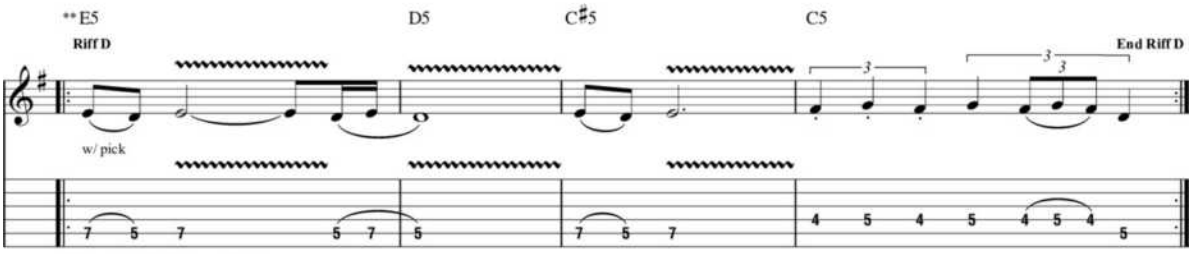


*Bend behind nut.

** E5 D5 C♯5 C5

Riff D **End Riff D**

w/ pick

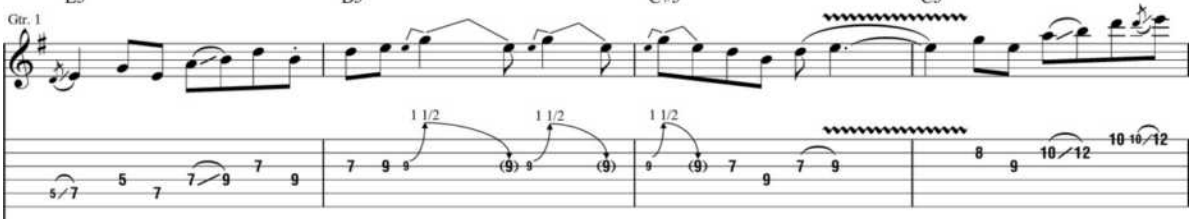


** Chords implied by bass, till Outro.

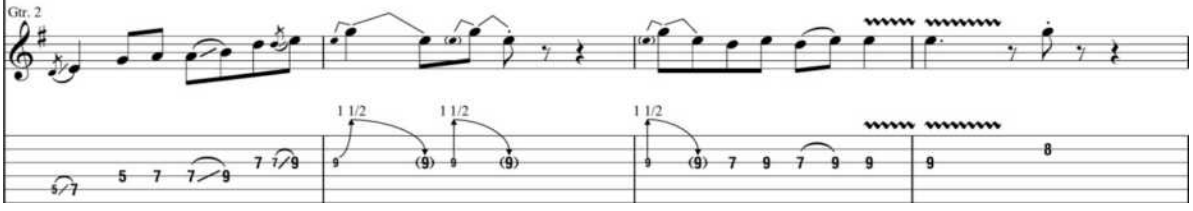
Guitar Solo

E5 D5 C♯5 C5

Gtr. 1

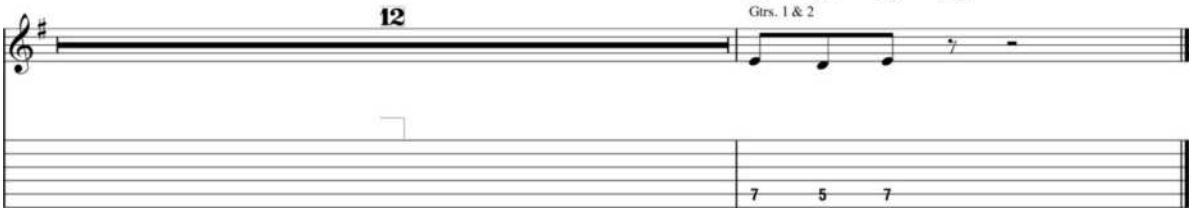


Gtr. 2



Outro

Gtrs. 1 & 2: w/ Riff D (3 times)



Master Of Puppets

Words and Music by James Hetfield, Lars Ulrich, Kirk Hammett and Cliff Burton

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N.C.
D5
D♭5
C5
N.C.
E5
N.C.
D5
D♭5
C5
N.C.
P.M.
E5 N.C.
Riff B
Gtrs. 1 & 3
G5
F♯5
G5 F♯5
G5 F♯5
End Riff B
Gtr. 2
Riff B1
End Riff B1
N.C.
Riff C
Gtrs. 1, 2 & 3
B5
N.C.
G5
F♯5
G5 F♯5
G5 F♯5
End Riff C

Slightly slower ♩ = 210

G5 F♯5 G5 F♯5 G5 F♯5 E5 *E(♭5) E5

Gtr. 4 (dist.)

f P.M. P.M. P.M. P.M. P.M. P.H.

Pitch: D

Gtr. 5 (dist.)

f P.M. P.M. P.M. P.M. P.M. semi-P.H.

Rhy. Fill 1 End Rhy. Fill 1 Riff D

Gtrs. 1, 2 & 3

P.M. P.M. P.M.

*Chord symbols reflect implied harmony.

** ♩ = 250 ♩ = 210

Gtrs. 4 & 5 tacet

G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5 Gtrs. 1, 2 & 3: w/ Riff D G5 A5 G5 A5

Gtrs. 1, 2 & 3

End Riff D

P.M. P.M. P.M. 3

**All $\frac{3}{4}$ measures throughout song played w/ tempo shift as shown here.

𝄋 Verse

1st time, Gtrs. 1, 2 & 3: w/ Riff D (4 times)
2nd time, Gtrs. 1 & 3: w/ Rhy. Fill 2
2nd time, Gtr. 2: w/ Riff D (4 times)
3rd time, Gtrs. 1, 2 & 3: w/ Rhy. Fill 2

2nd time, Gtrs. 1 & 3: w/ Riff D (last 3 meas.)
3rd time, Gtrs. 1, 2 & 3: w/ Riff D (last 3 meas.)

E5 G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5

1. End of pas - sion play, crum - bl - ing a - way,
2. Nee - dle - work the way, nev - er you be - tray,
3. Hell is worth all that, nat - ural hab - i - tat,

Rhy. Fill 2

P.M.

2nd time, Gtrs. 1 & 3: w/ Riff D (3 times)
3rd time, Gtrs. 1, 2 & 3: w/ Riff D (3 times)

E5 G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5

I'm your source of self - de - struc - tion.
life of death be - com - ing clear - er.
just a rhyme with - out a rea - son.

E5 G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5

Veins that pump with fear, suck - ing dark - est clear,
Pain mo - nop - o - ly, ri - tual mis - er - y,
Nev - er - end - ing maze, drift on num - bered days.

E5 G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5

lead - ing on your death's con - struc - tion.
chop your break - fast on a mir - ror.
Now your life is out of sea - son.

F♯5 A4 B5 C5 B5 A6 B5 F♯5 A4 B5 A4 B5

1., 2. Taste me; you will see more is all you need.
3. I will oc - cu - py, I will help you die.

Riff E **End Riff E**

Gtrs. 1, 2 & 3

P.M. *let ring* P.M.

Gtrs. 1, 2 & 3: w/ Riff E

F♯5 A4 B5 C5 B5 A6 B5 F♯5 A4 B5 A4 B5

Ded - i - cat - ed to how I'm kill - ing you.
I will run through you, now I rule you too.

Pre-Chorus
Slightly slower ♩ = 209

E5 D5 E5 Em B5 C5 B5 C5 D♯5 B5

Come crawl - ing

Gtrs. 1, 2 & 3 **Riff F** **End Riff F**

P.M. P.M. P.M. P.M. P.M. P.M.

Gtrs. 1, 2 & 3: w/ Riff F (2 1/2 times)

E5 D5 E5 Em B5 C5 B5 C5 D♯5 B5 E5 D5 E5

fast - er. O - bey your mas - ter.

*w/ echo set for half-note regeneration, w/ multiple decaying repeats.

**w/ echo as before.

Em B5 C5 B5 C5 D♯5 B5 E5 D5 E5 Em
Your life burns fast - er.
*w/ echo as before.
B5 C5 B5 N.C. E5 N.C. F5 N.C.
O - bey your mas - ter, mas - ter.
Gtrs. 1, 2 & 3
P.M.
Gtr. 2
Gtrs. 1 & 3
divisi
Gtrs. 1, 2 & 3
Chorus
Slightly faster ♩ = 214
E5 F♯5 E5 G5 C5 A5
Mas - ter of pup - pets, I'm pull-ing your strings, twist-ing your mind and
P.M.
B5 A5 D5 G5 C5 G5
smash - ing your dreams. Blind - ed by me, you can't see a
P.M.
B5 E5 D5 E5 C5
thing. Just call my name, 'cause I'll hear you scream.
P.M.

E5 N.C. F5 N.C. E5 F♯5 E5 C5
Mas - ter, mas - ter. Just call my name, 'cause I'll hear you scream.
P.M. P.M.
1.
To Coda
Interlude
Tempo I ♩ = 212
Gtrs. 1, 2 & 3: w/ Riff C
Gtrs. 1, 2 & 3: w/ Rhy. Fill 1
E5 N.C. F5 N.C. G5 F♯5 G5 F♯5 G5 F♯5
Mas - ter, mas - ter.
2.
Interlude
Slower ♩ = 104
Gtr. 2 tacet
Gtrs. 1 & 3 tacet
F5 N.C. Em D
mas - ter.
(mas - ter.)
Gtrs. 1 & 3
Riff G
**Gtr. 6 (clean)
mf
let ring
let ring
*w/ echo set for whole-note regeneration, w/ multiple decaying repeats.
Echo speed manipulated for successive tape-style pitch drop effect.
**Triple-tracked throughout
Cadd9 Asus2 B7(no3rd) B7/D♯ Em D
Gtr. 6: w/ Riff G (3 times)
End Riff G
Gtrs. 7 & 8 (clean)
let ring
let ring
mf
***
w/ ambient delay
sim.
***Swell w/ vol. knob.

Half-time feel
Cadd9
Asus2
B7(no3rd)
Em
Gtr. 8 tacet
D
Riff H
8va
Gtr. 9 (dist.)
mf
Riff H1
Gtr. 10 (dist.)
Gtr. 7
Gtr. 8
Gtr. 7 tacet
Cadd9
Asus2
B7(no3rd)
B7/D♯
End Riff H
Gtr. 9
End Riff H1
Gtr. 10
End half-time feel
Gtrs. 9 & 10: w/ Riffs H & H1
Em
D
Cadd9
Asus2
B7(no3rd)
B7/D♯

Guitar Solo

Gtr. 6: w/ Riff G (2 times)

Em D Cadd9

Gtrs. 9 & 10 tacet

Gtr. 11 (dist.)

8va

loco

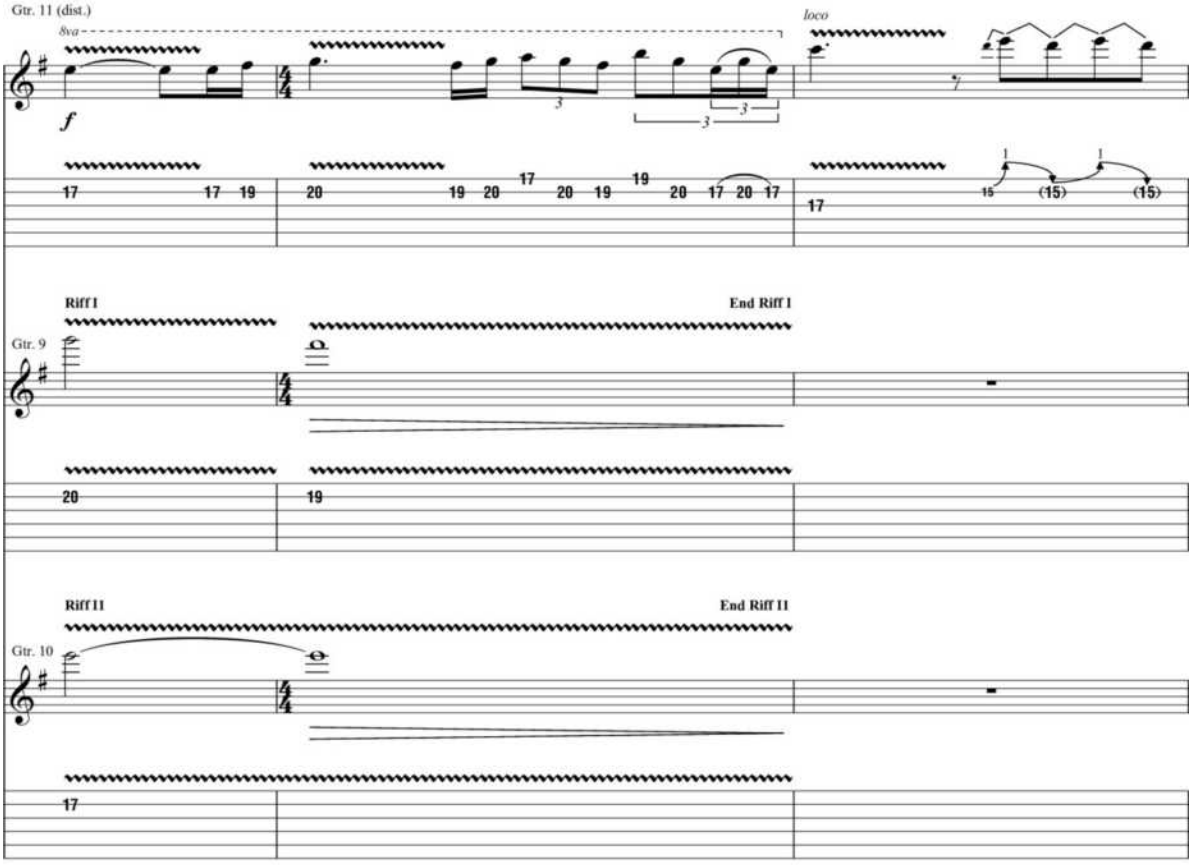
f

Riff I End Riff I

Gtr. 9

Riff II End Riff II

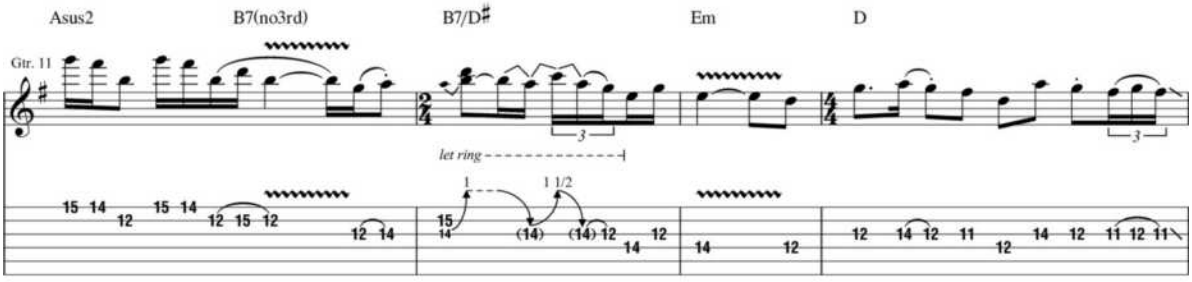
Gtr. 10



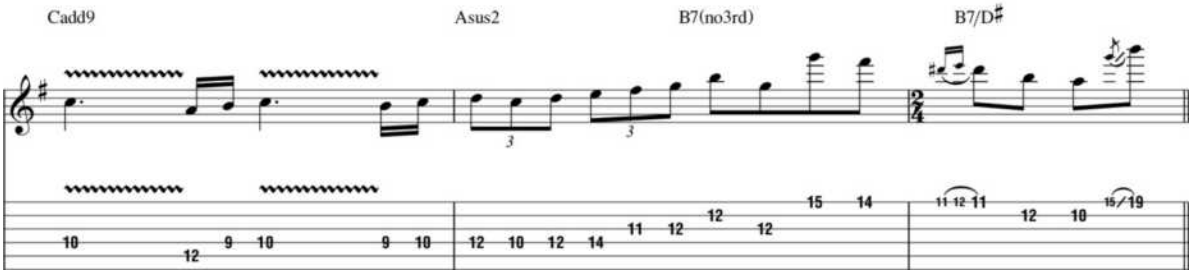
Asus2 B7(no3rd) B7/D♯ Em D

Gtr. 11

let ring



Cadd9 Asus2 B7(no3rd) B7/D♯

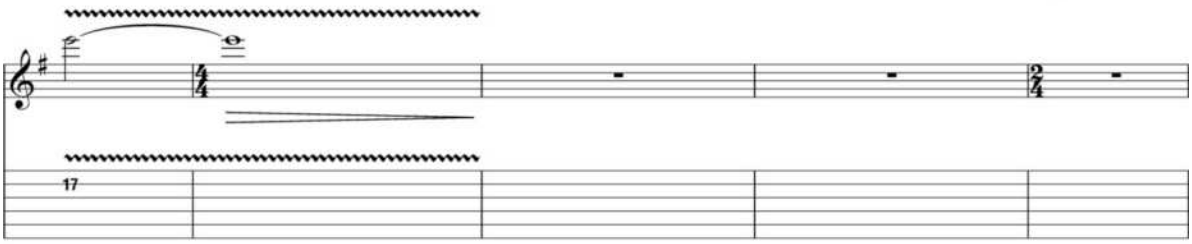


Interlude
Half-time feel

Gtr. 6: w/ Riff G (2 times)
Gtrs. 9 & 10: w/ Riffs H & H1

Gtr. 11 tacet

Em D Cadd9 Asus2 B7(no3rd) B7/D♯



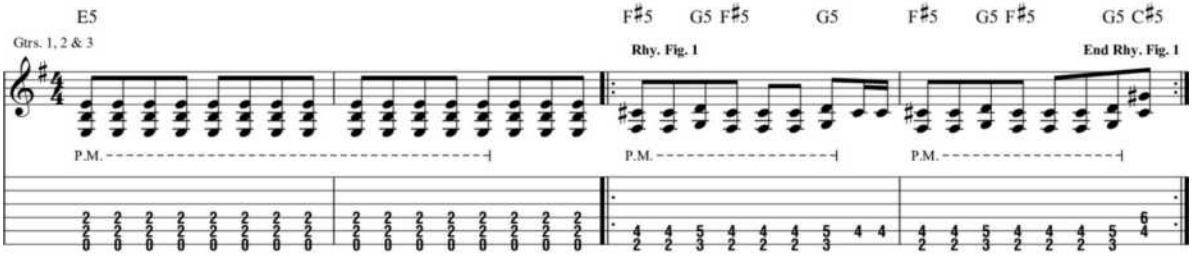
Em D Cadd9

End half-time feel

1st time, Gtrs. 9 & 10: w/ Riffs I & I1

Asus2 B7(no3rd) B7/D♯ Em *D/F♯

*Bass plays F♯.



Bridge

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 (3 times)

Tempo II ♩ = 210

Guitar Solo
F♯5
Em
E5
Fix
me!
Gtr. 3
Gtr. 12 (dist.)
8va
steady gliss.
P.S.
(cont. on lower staff)
Gtrs. 1 & 2
Gtrs. 1, 2 & 3
P.M.
Gtrs. 1, 2 & 3: w/ Riff D (last 3 meas.)
G5 A5 B♭5 A5 G5 A5 E5 G5 A5 G5 A5
Gtr. 12
Gtrs. 1, 2 & 3: w/ Riff D (3 times)
E5 G5 A5 B♭5 A5 G5 A5 E5
*String pulled downward to edge of fretboard.
G5 A5 G5 A5 E5 G5 A5 B♭5 A5 G5 A5
15ma
loco
P.H.
w/ bar
Pitch: E♭
-3 1/2
-2
-5 1/2
-1 1/2
-2 1/2

E5
G5 A5 G5 A5
E5
P.M.
G5 A5 B♭5 A5 G5 A5 E5
8va
G5 A5 G5 A5
Gtrs. 1, 2 & 3: w/ Riff E (1 1/2 times)
F♯5
A4 B5 C5 B5 A6 B5
F♯5
A4 B5 A4 B5
F♯5
A4 B5 C5 B5 A6 B5
F♯5
A4 B5 A4 B5
Gtr. 12
w/ bar
Gtrs. 1, 2 & 3
P.M.
P.M.

Interlude

Tempo I ♩ = 212

Half-time feel

2nd time, end half-time feel

Gtr. 12 tacet

N.C. F5 B5 F5 B5 E5

Gtrs. 1, 2 & 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

C5 E5

Riff J **End Riff J**

P.M. P.M.

Gtrs. 1 & 2: w/ Riff J

Gtr. 3

C E5

P.M. P.M.

Gtr. 3

C5 E5

P.M. P.M. P.M.

Gtrs. 1 & 2

P.M. P.M. P.M.

D.S. al Coda
(take 1st ending)

Gtrs. 1 & 3: w/ Riff B (2 times)
Gtr. 2: w/ Riff B1 (2 times)

Gtrs. 1, 2 & 3: w/ Rhy. Fill 1

8

G5 F♯5 G5 F♯5 G5 F♯5

Coda

Outro

Tempo II ♩ = 210

My Curse

Words and Music by Mike D'Antonio, Adam Dutkiewicz, Joel Stroetzel, Justin Foley and Howard Jones

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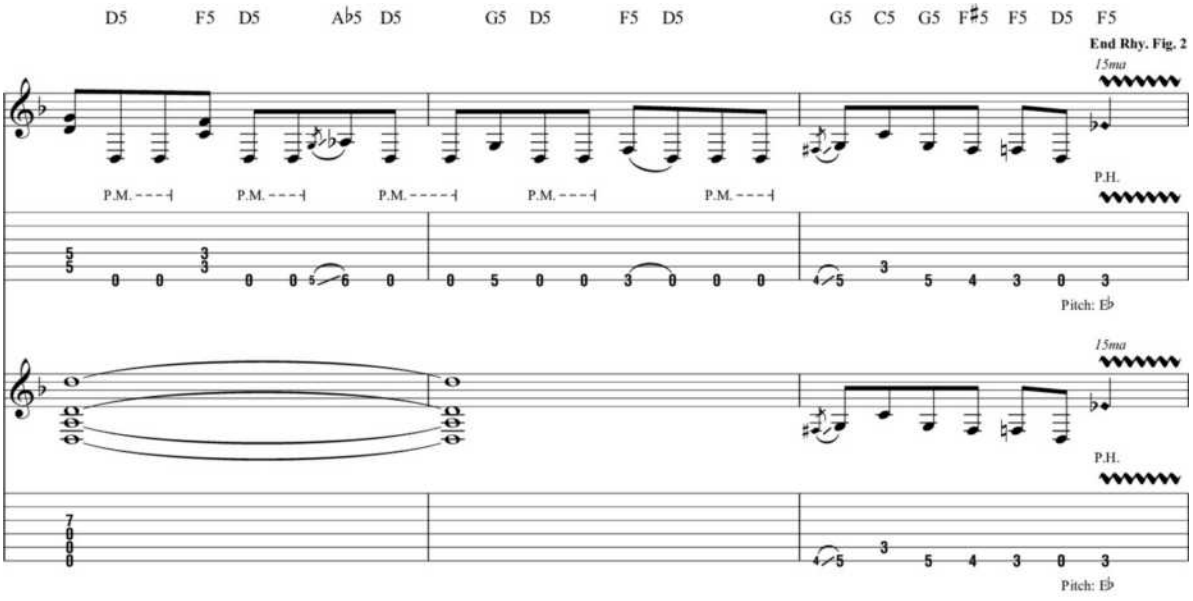
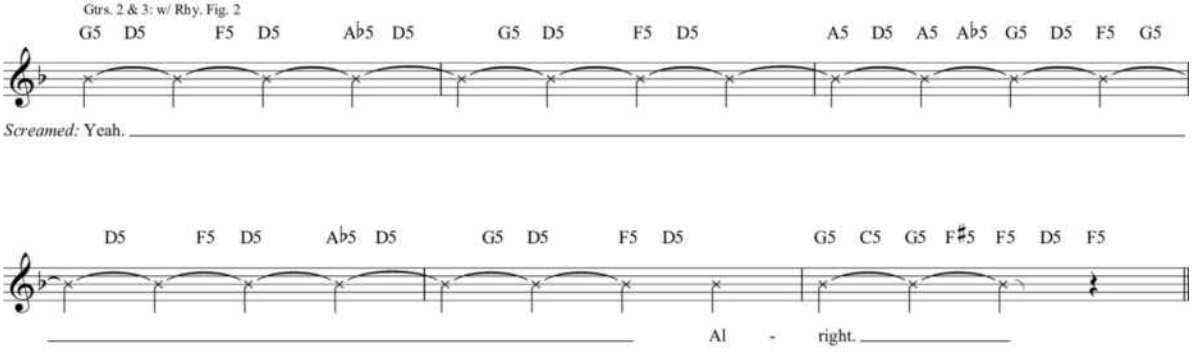
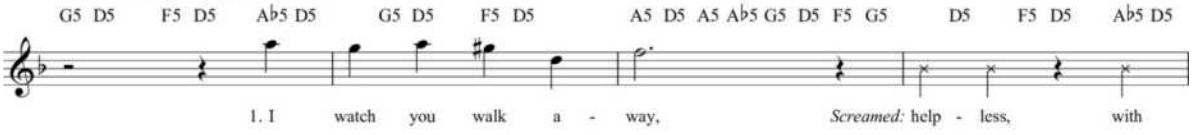
1.
2.
Dm7
End Riff A
Gtr. 1
P.M.
Gtr. 2
End Rhy. Fig. 1
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 3
24
Gtr. 1 tacet
G5 D5 F5 D5 A♭5 D5 G5 D5 F5 D5 A5 D5 A5 A♭5 G5 D5 F5 G5
Rhy. Fig. 2
Gtr. 2
Gtr. 3

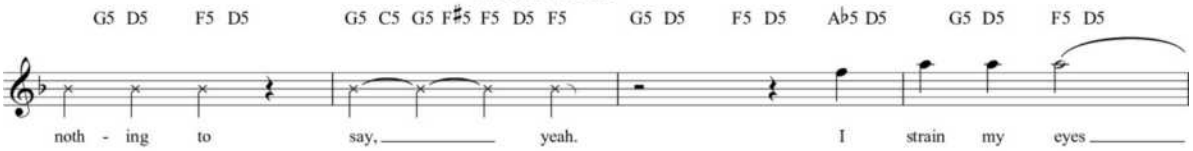


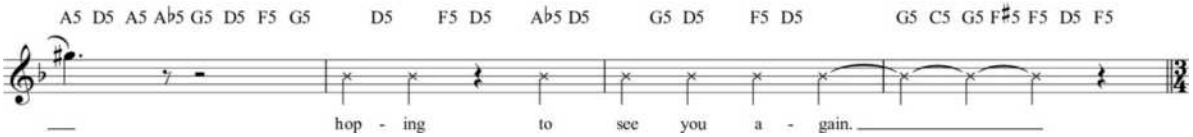


Verse
Half-time feel



End half-time feel





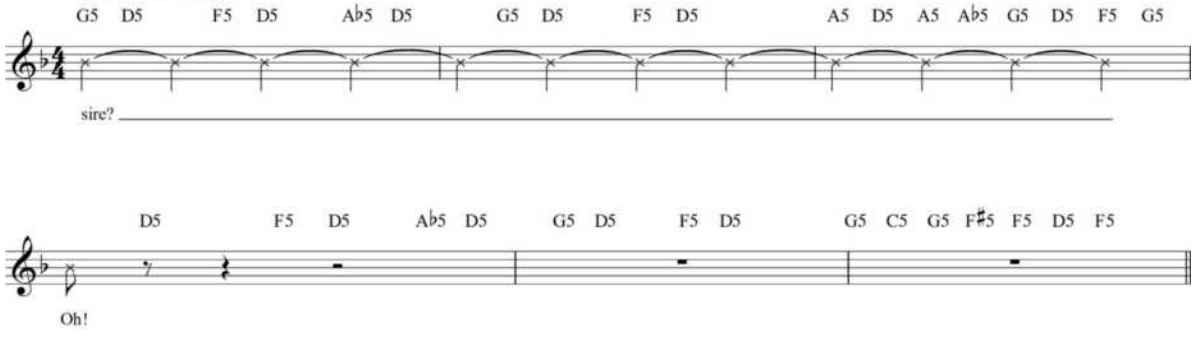
Pre-Chorus
D5
F5 D5
F5 D5
This is my curse.
The long - ing.
Riff B
Gtrs. 2 & 3
P.M.
F5 D5
A5 D5 A5 A♭5 G5 D5 F5
This is my curse.
Time.
End Riff B
15ma
P.H.
Pitch: E♭
Gtrs. 2 & 3: w/ Riff B (1st 6 meas.)
D5
F5 D5
This is my curse.
The
F5 D5
yearn - ing.
This is my
F5 D5
A5 D5 A5 A♭5 G5 D5
curse.
Riff C
Gtrs. 2 & 3
End Riff C
P.M.

Chorus

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

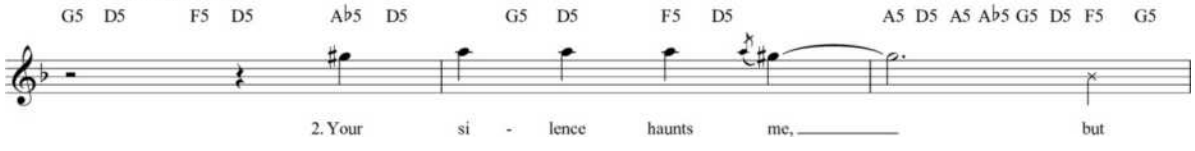
Interlude

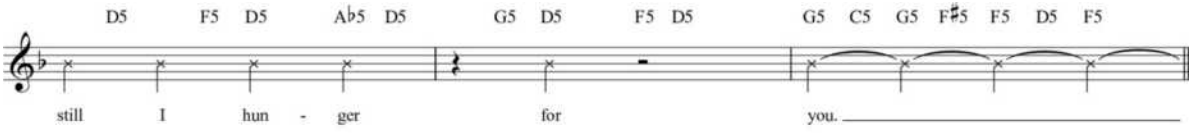
Gtrs. 2 & 3: w/ Rhy. Fig. 2



Verse

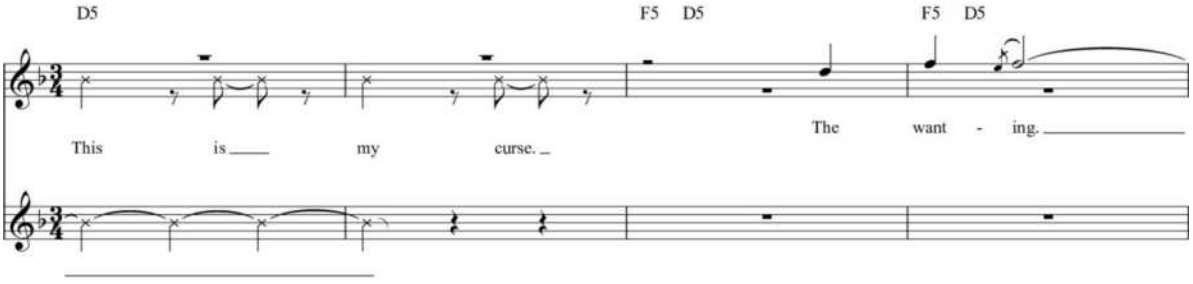
Gtrs. 2 & 3: w/ Rhy. Fig. 2

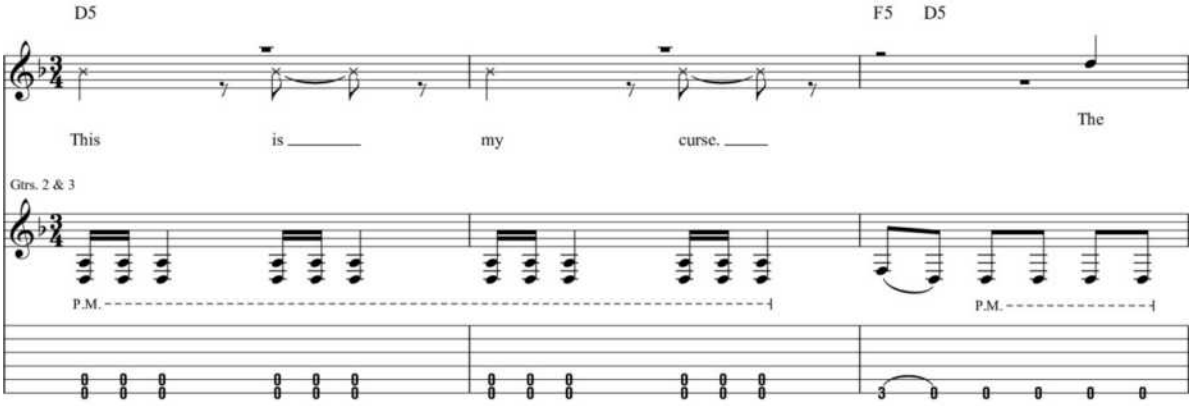


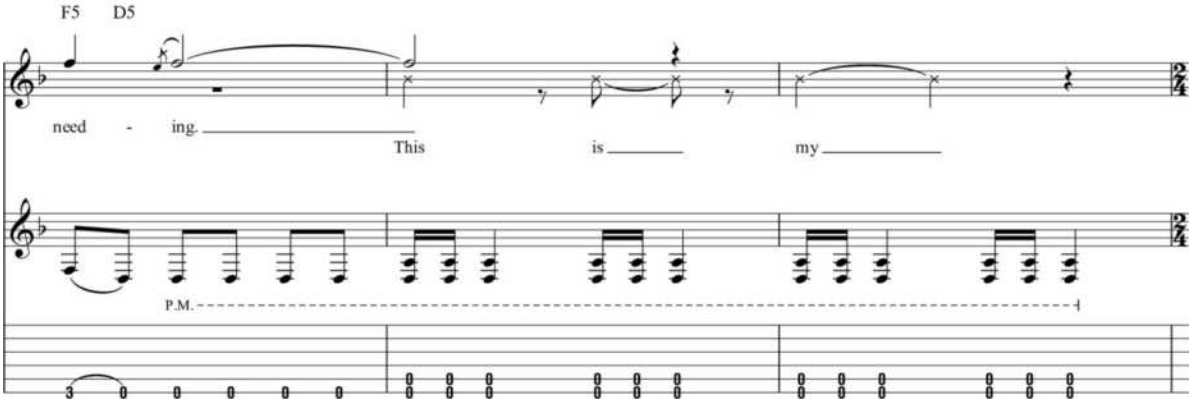


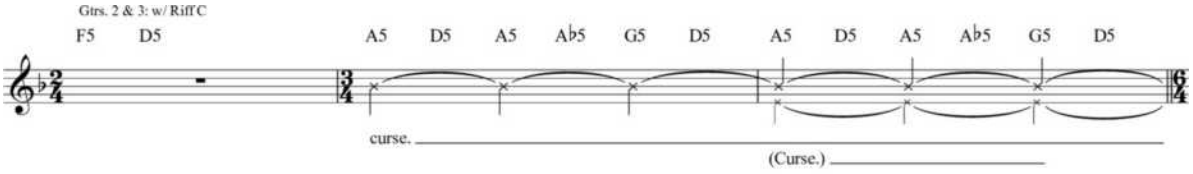
Pre-Chorus

Gtrs. 2 & 3: w/ Riff B

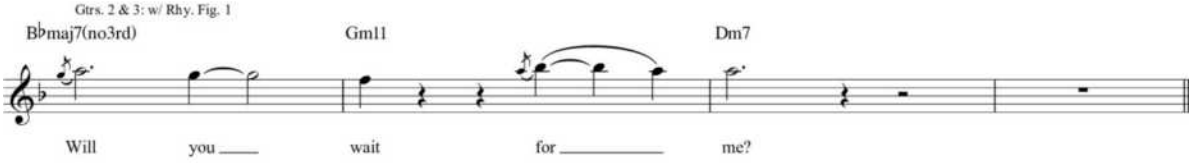




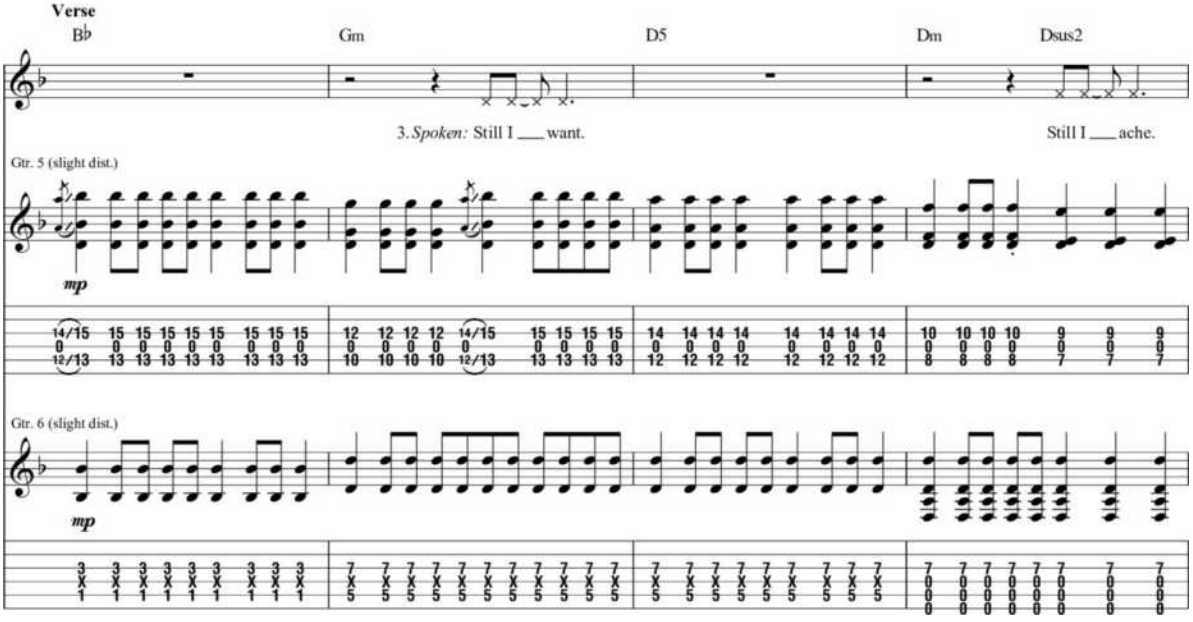


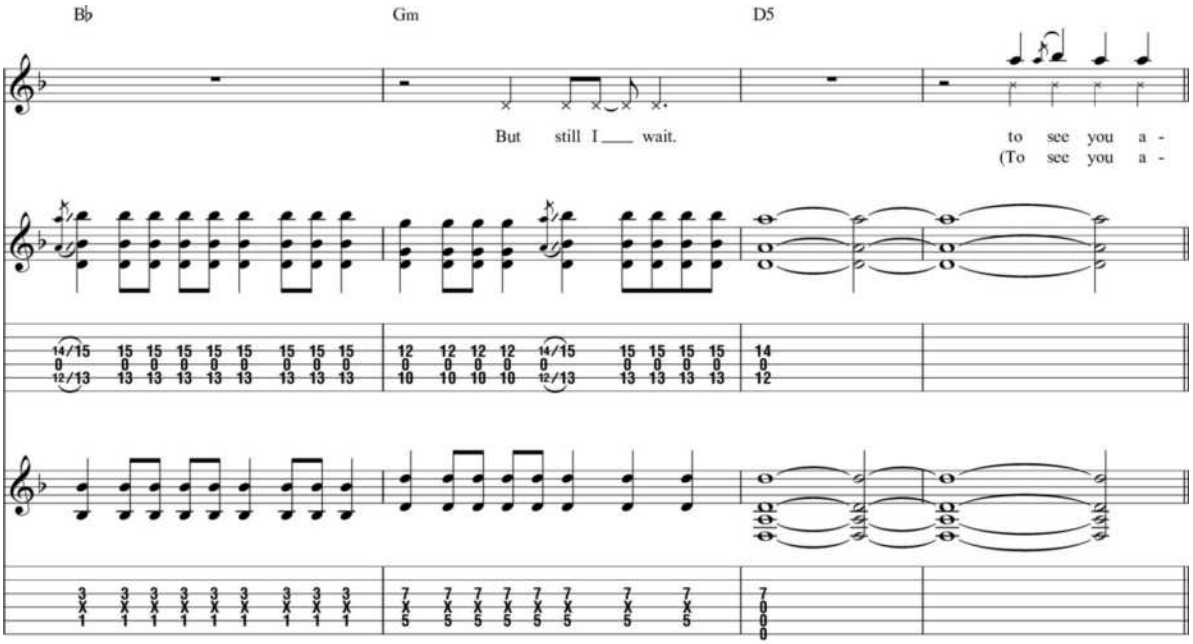


Chorus



Verse

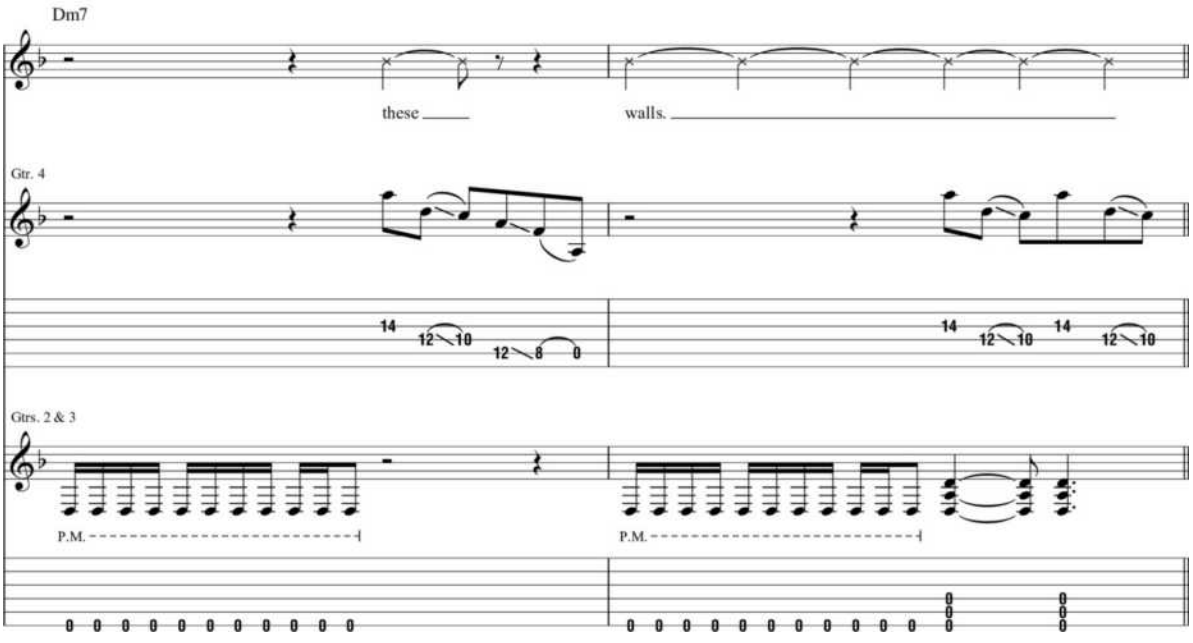



B♭
Gm
D5
But still I ___ wait.
to see you a -
(To see you a -

Bridge

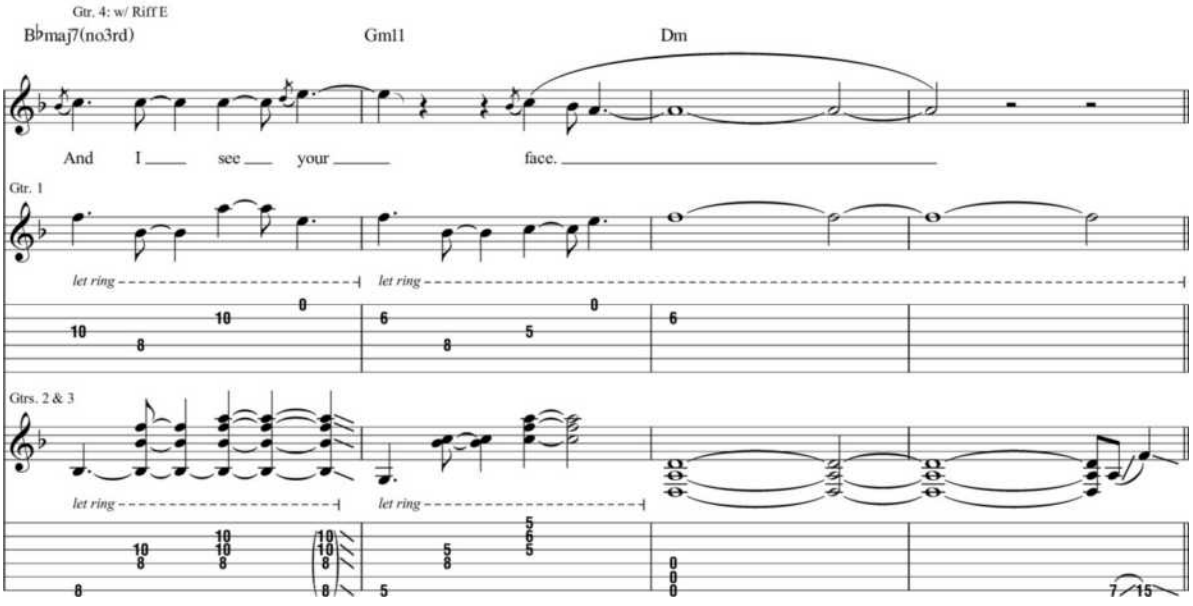
Gtrs. 5 & 6 tacet
B♭maj7
Gm9
Dm
Screamed: Dy - ing ___
in - side ___
these ___
gain. ___
gain.) ___
Riff D
Gtr. 1
Gtrs. 2 & 3
w/ dist.
P.M.
P.M.
P.M.

Gtr. 1: w/ Riff D
B♭maj7
Gm11
walls.
Dy - ing
in - side
End Riff D
P.M.
w/ dist.
P.M.
P.M.

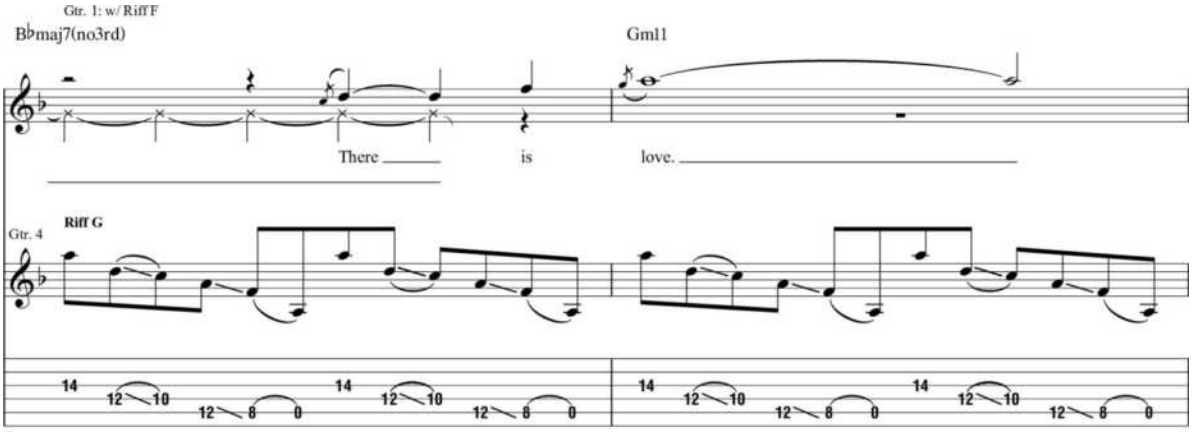

Dm7
these
walls.
Gtr. 4
Gtrs. 2 & 3
P.M.
P.M.

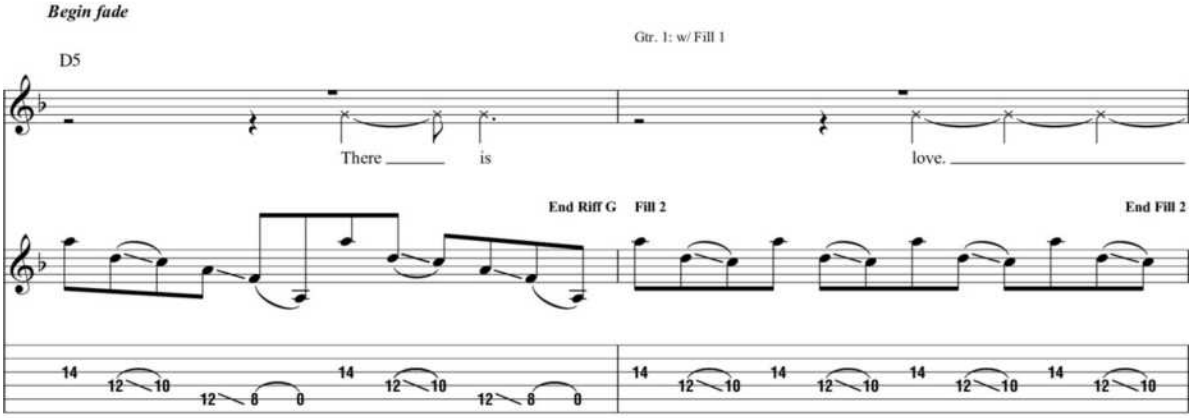
Chorus

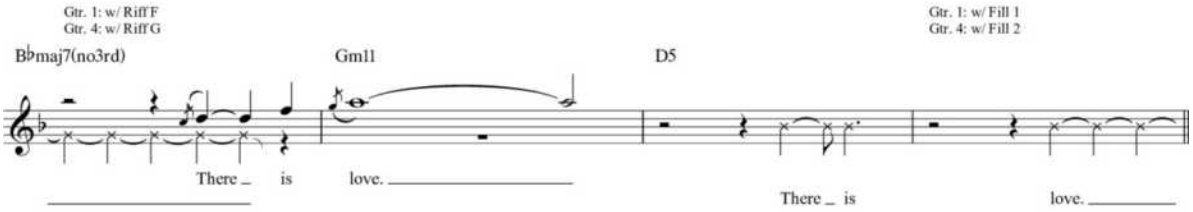
B♭maj7(no3rd)
Gm11
Dm7
And I see your face in these tears, in these tears.
Riff E
End Riff E
Gtr. 6
let ring
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 2 & 3

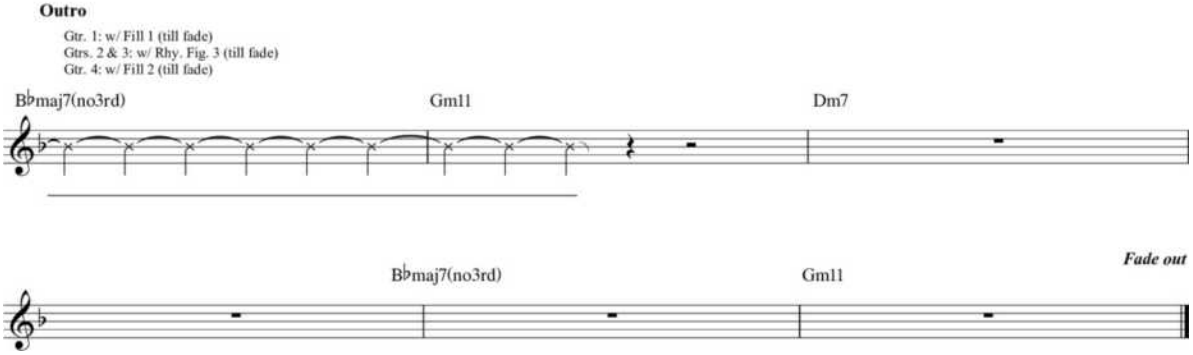

Gtr. 4: w/ Riff E
B♭maj7(no3rd)
Gm11
Dm
And I see your face.
Gtr. 1
let ring
Gtrs. 2 & 3
7 15

Chorus
B♭maj7(no3rd)
Gm11
There is love.
Riff F
Gtr. 1
Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
D5
There is love.
End Riff F
Fill 1
End Fill 1
End Rhy. Fig. 4
Gtr. 1: w/ Riff F
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (3 times)
Gtr. 1: w/ Fill 1


Gtr. 1: w/ Riff F
B♭maj7(no3rd)
Gm11
There is love.
Riff G
Gtr. 4


Begin fade
D5
Gtr. 1: w/ Fill 1
There is love.
End Riff G
Fill 2
End Fill 2


Gtr. 1: w/ Riff F
Gtr. 4: w/ Riff G
B♭maj7(no3rd)
Gm11
D5
Gtr. 1: w/ Fill 1
Gtr. 4: w/ Fill 2
There is love.
There is love.


Outro
Gtr. 1: w/ Fill 1 (till fade)
Gtrs. 2 & 3: w/ Rhy. Fig. 3 (till fade)
Gtr. 4: w/ Fill 2 (till fade)
B♭maj7(no3rd)
Gm11
Dm7
Fade out
B♭maj7(no3rd)
Gm11

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde and John Purdell

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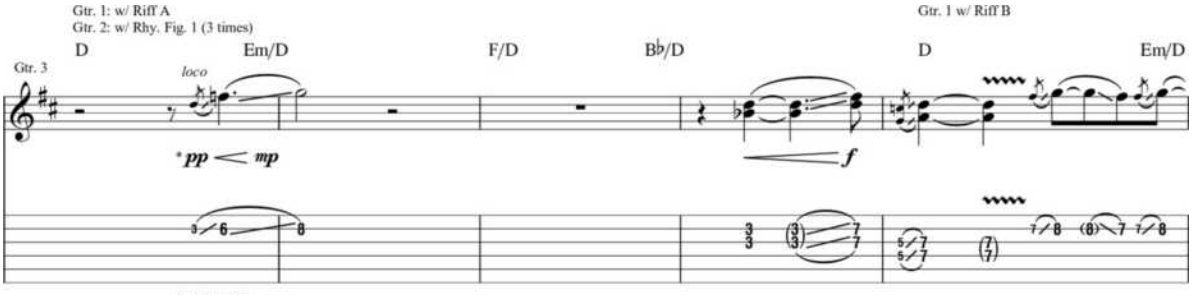
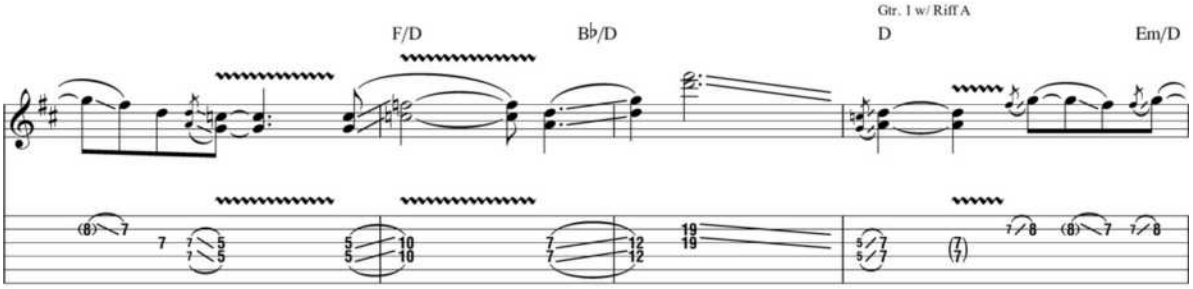
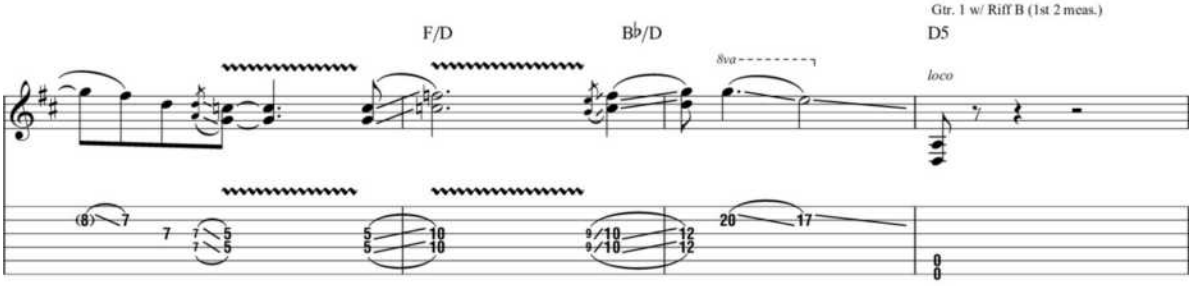
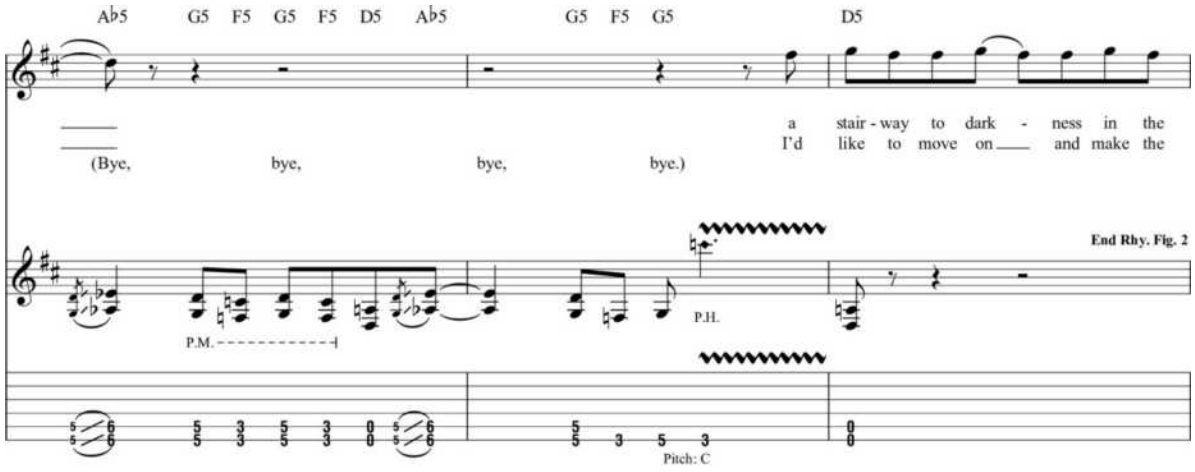
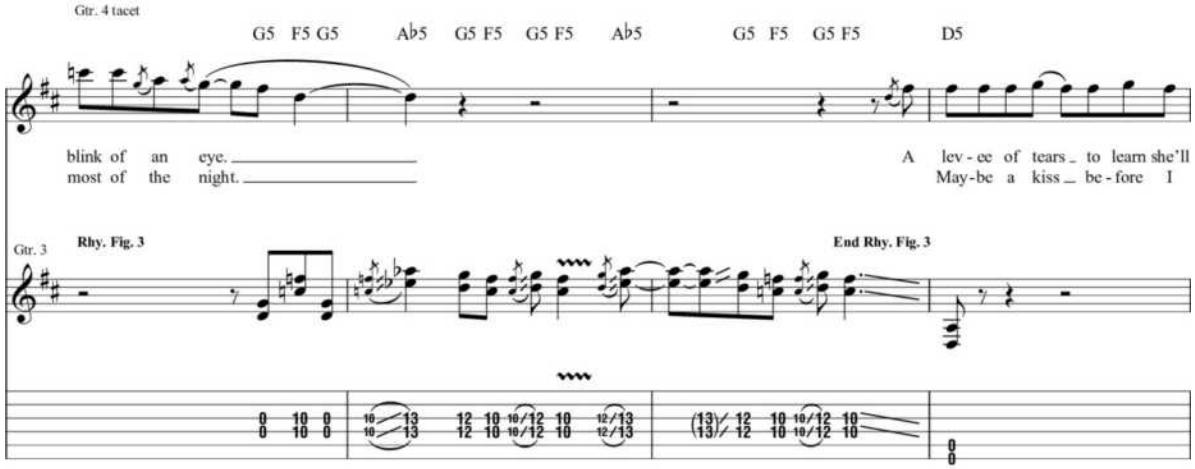

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
Gtr. 1 w/ Riff B
D
Em/D
F/D
B♭/D
D
Em/D
Gtr. 3
loco
*pp
mp
f
*Vol. swells


Gtr. 1 w/ Riff A
F/D
B♭/D
D
Em/D


Gtr. 1 w/ Riff B (1st 2 meas.)
F/D
B♭/D
8va
D5
loco

𝄋 Verse
Gtr. 3 tacet
2nd time, Gtr. 3 tacet
D5
F5
D5
1. The light in the win - dow is a crack in the sky,
now that it's o - ver, can't we just say good - bye?
*Gtr. 4 (dist.)
Rhy. Fig. 2
mf
P.M.
*Doubled throughout


A♭5 G5 F5 G5 F5 D5 A♭5 G5 F5 G5 D5
a stair - way to dark - ness in the
I'd like to move on and make the
(Bye, bye, bye, bye.)
End Rhy. Fig. 2
P.M.
P.H.
Pitch: C


Gtr. 4 tacet
G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5 D5
blink of an eye.
most of the night.
A lev - ee of tears to learn she'll
May-be a kiss be - fore I
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3

Gtr. 3 tacet
F5 D5 A♭5 G5 F5 G5 F5 D5 A♭5 G5 F5 G5 D5
nev - er be com - ing back.
leave you this way.
The man in the dark will bring an -
Your lips are so cold, I don't know
Gtr. 4
P.M.
P.M.
P.H.
Pitch: C

Gtr. 3: w/ Rhy. Fig. 3
Gtr. 4 tacet

G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5

oth - er at - tack.
what else to say.

Pre-Chorus

D5 E5/D F5/D B♭5

Your ma - ma told you that you're not sup - posed to talk
I see the man a - round the cor - ner wait - ing. Can
I nev - er want - ed it to end this way, my love,

Gtr. 4

P.M. P.M. P.M.

2nd & 3rd times, Gtr. 4: w/ Fill 1

C5 D5 E5/D

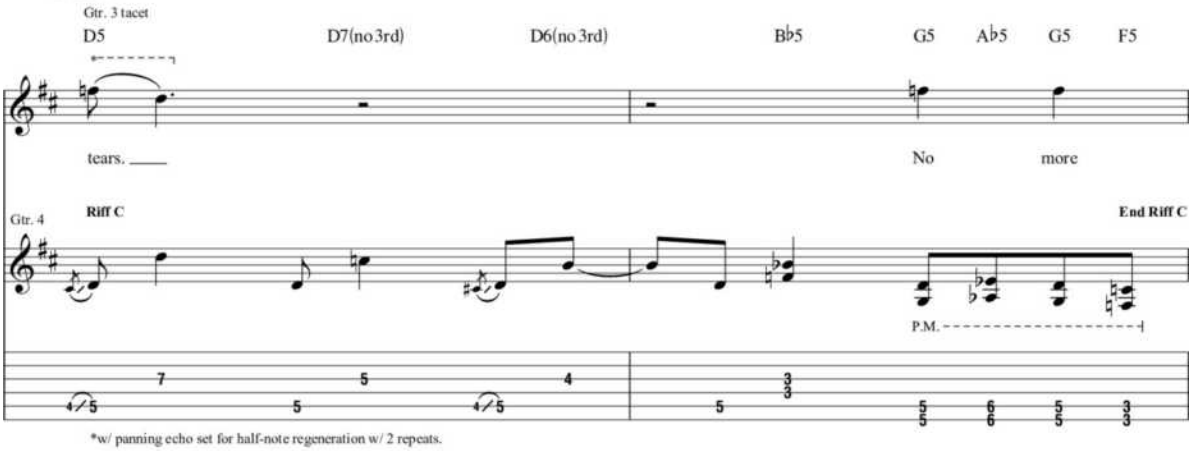
to stran - gers. Look in the mir - ror. Tell me, do
he see me? I close my eyes and wait to hear
my dar - lin'. Be - lieve me when I say to you

P.M. P.M.

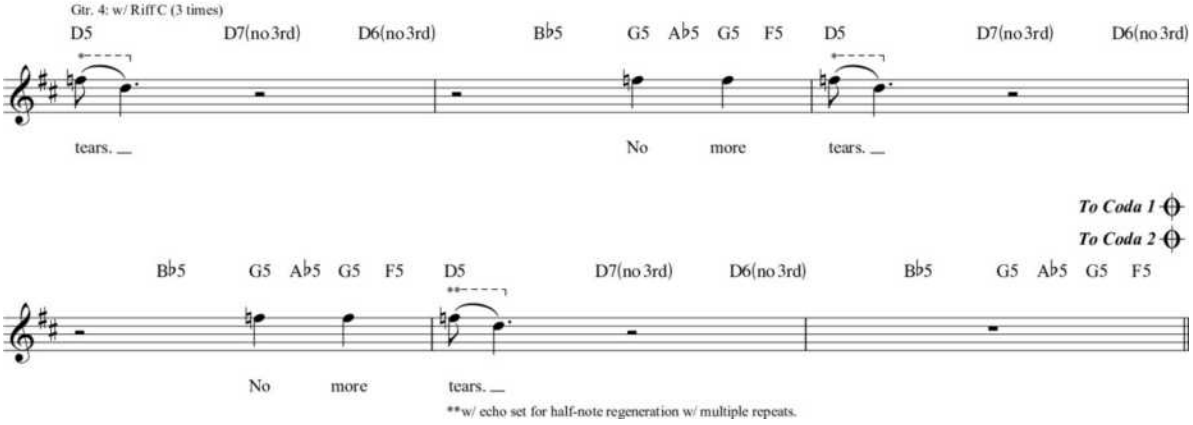
Fill 1
Gtr. 4

P.M.

Chorus



*w/ panning echo set for half-note regeneration w/ 2 repeats.



**w/ echo set for half-note regeneration w/ multiple repeats.

Interlude

D5

2. An -

Gtr. 4

Verse

Gtr. 4: w/ Rhy. Fig. 2

D5 F5 D5 A♭5 G5 F5 G5 F5 D5A♭5 G5 F5 G5

oth - er day pass - es as the night clos - es in. The

D.S. al Coda 1

Gtr. 3: w/ Rhy. Fig. 3

D5 G5 F5 G5 A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5

red light goes on to say it's time to be - gin.

Coda 1

Interlude

Gtr. 4 tacet

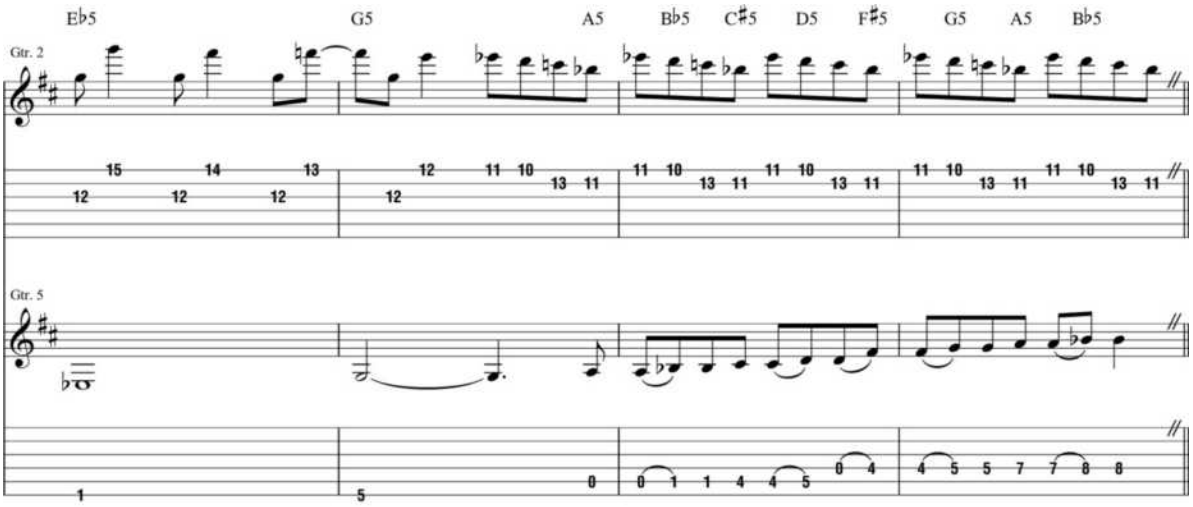
D5 G5 A♭5 G5 F5 E♭5 F5 G5 A♭5 G5 F5

Gtr. 2

*Gtr. 5

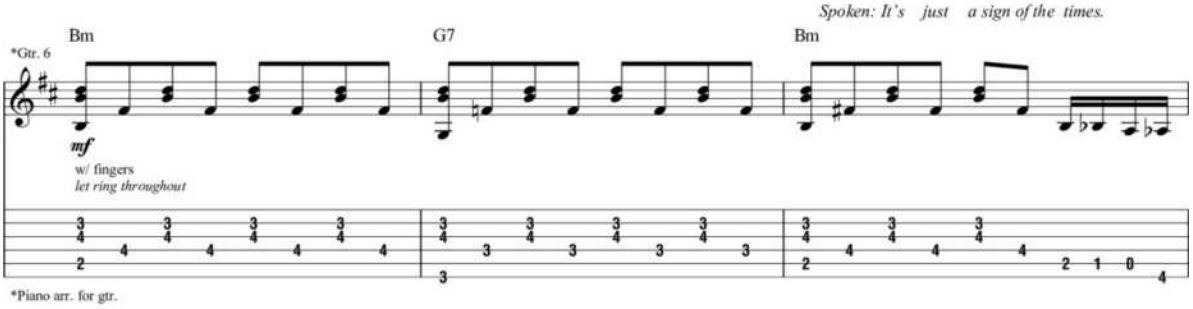
*Synth bass arr. for gtr.

Gtr. 4

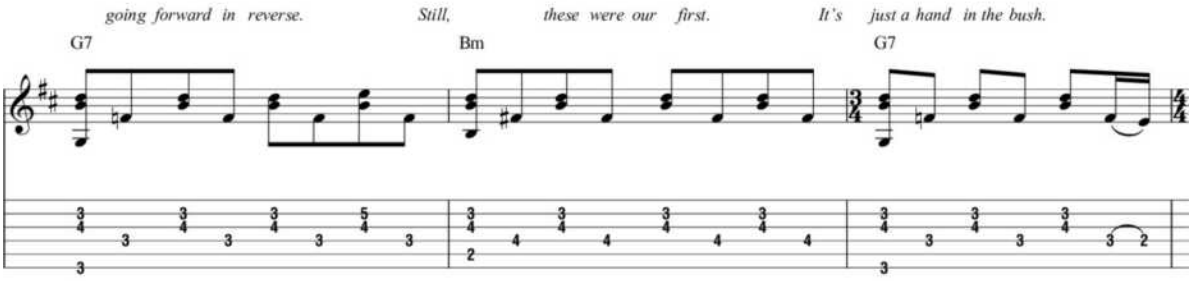


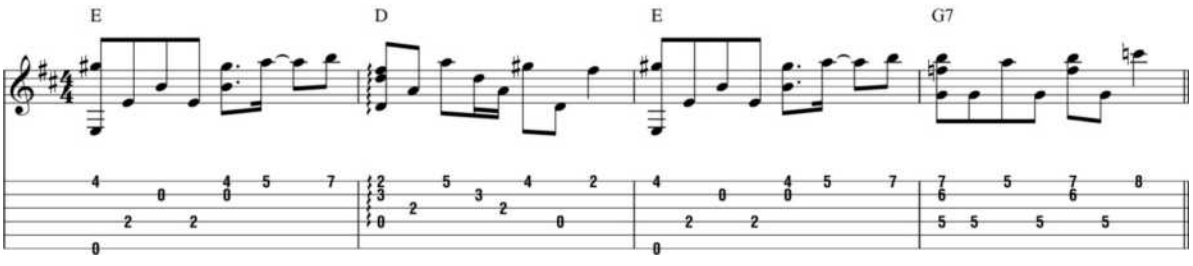
Bridge
Slow ♩ = 66

Gtrs. 2 & 5 tacet



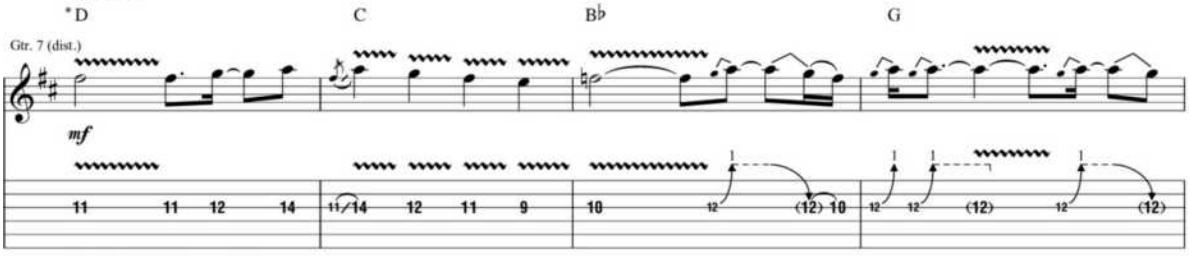
*Piano arr. for gtr.



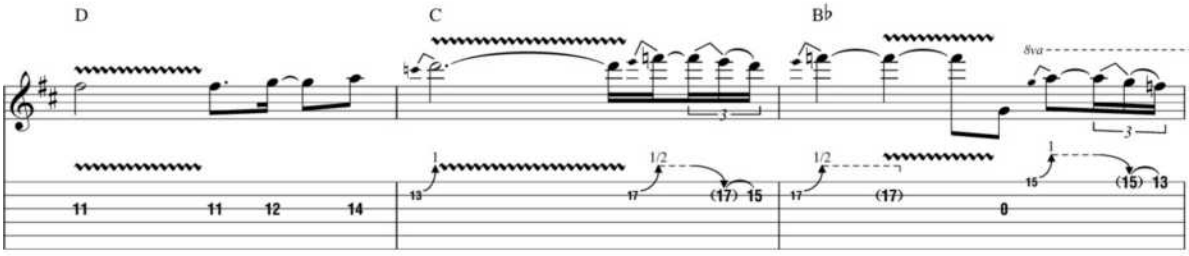


Guitar Solo

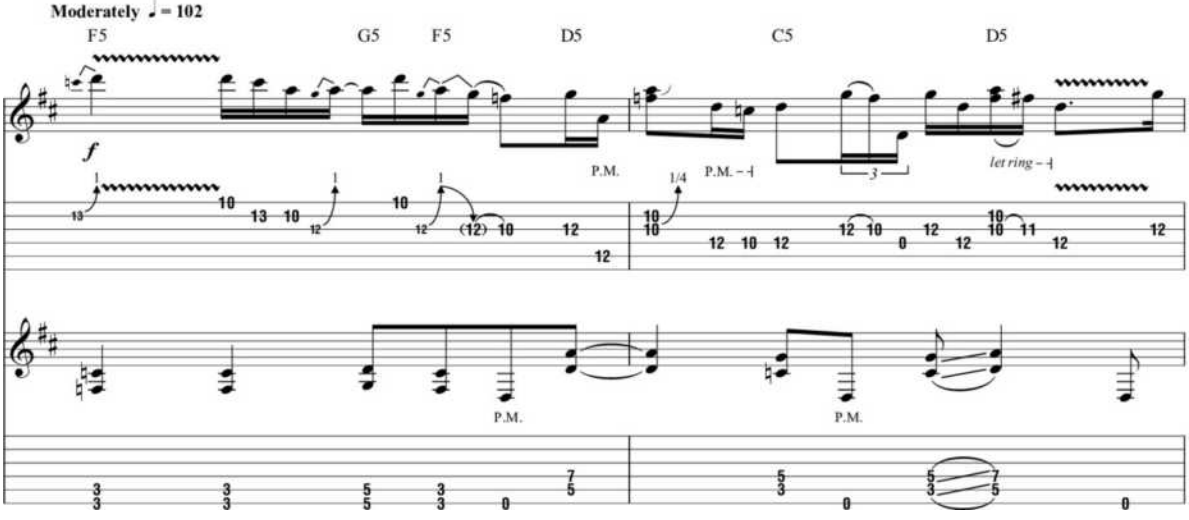
Gtr. 6 tacet



*Chord symbols reflect overall harmony.



Moderately ♩ = 102



F5
G5
F5
D5
C5
D5
P.M.
P.M.
P.M.
P.M.
8va
F5
G5
F5
D5
C5
D5
P.M.
P.M.
P.M.
8va
F5

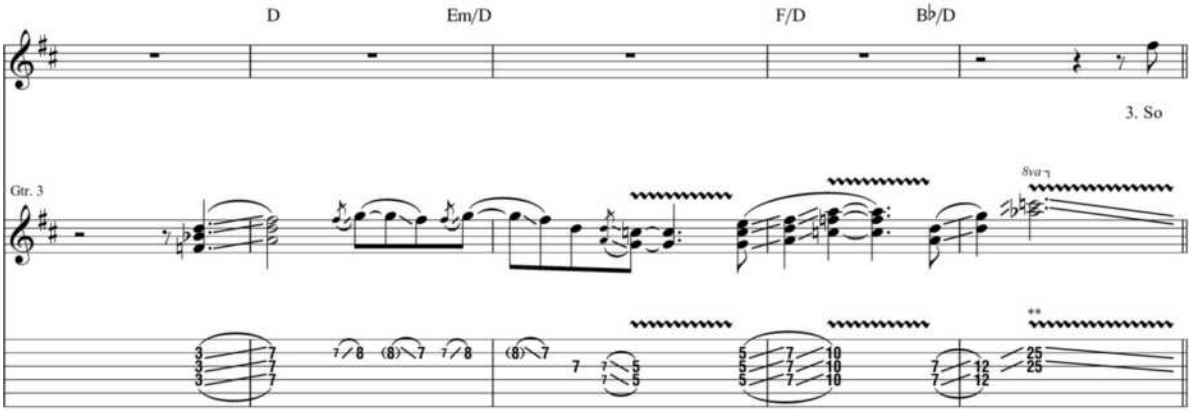
G5
8va
A5
8va
B♭5
C5
8va

Interlude

Gtr. 1: w/ Riff A (last 2 meas.) Gtrs. 4 & 7 tacet Gtr. 2: w/ Rhy. Fig. 1 (2 times)

*Set for quarter-note regeneration w/ 4 repeats.

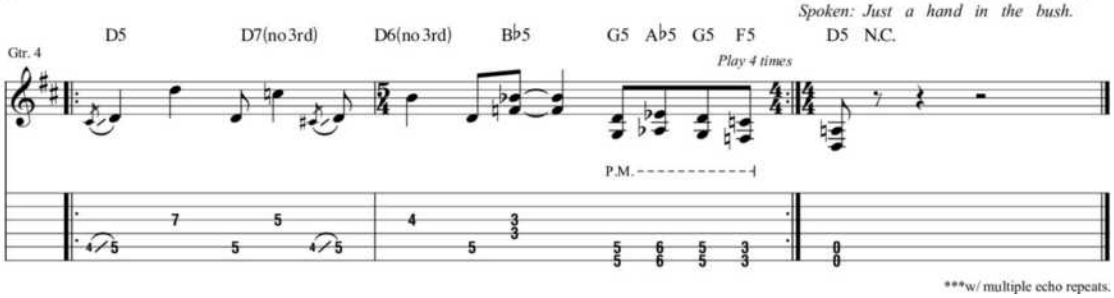
D.S.S. al Coda 2



**Hypothetical fret location.

Coda 2

Spoken: Just a hand in the bush. ***



***w/ multiple echo repeats.

Painkiller

Words and Music by Glenn Raymond Tipton, Robert Halford and Kenneth Downing

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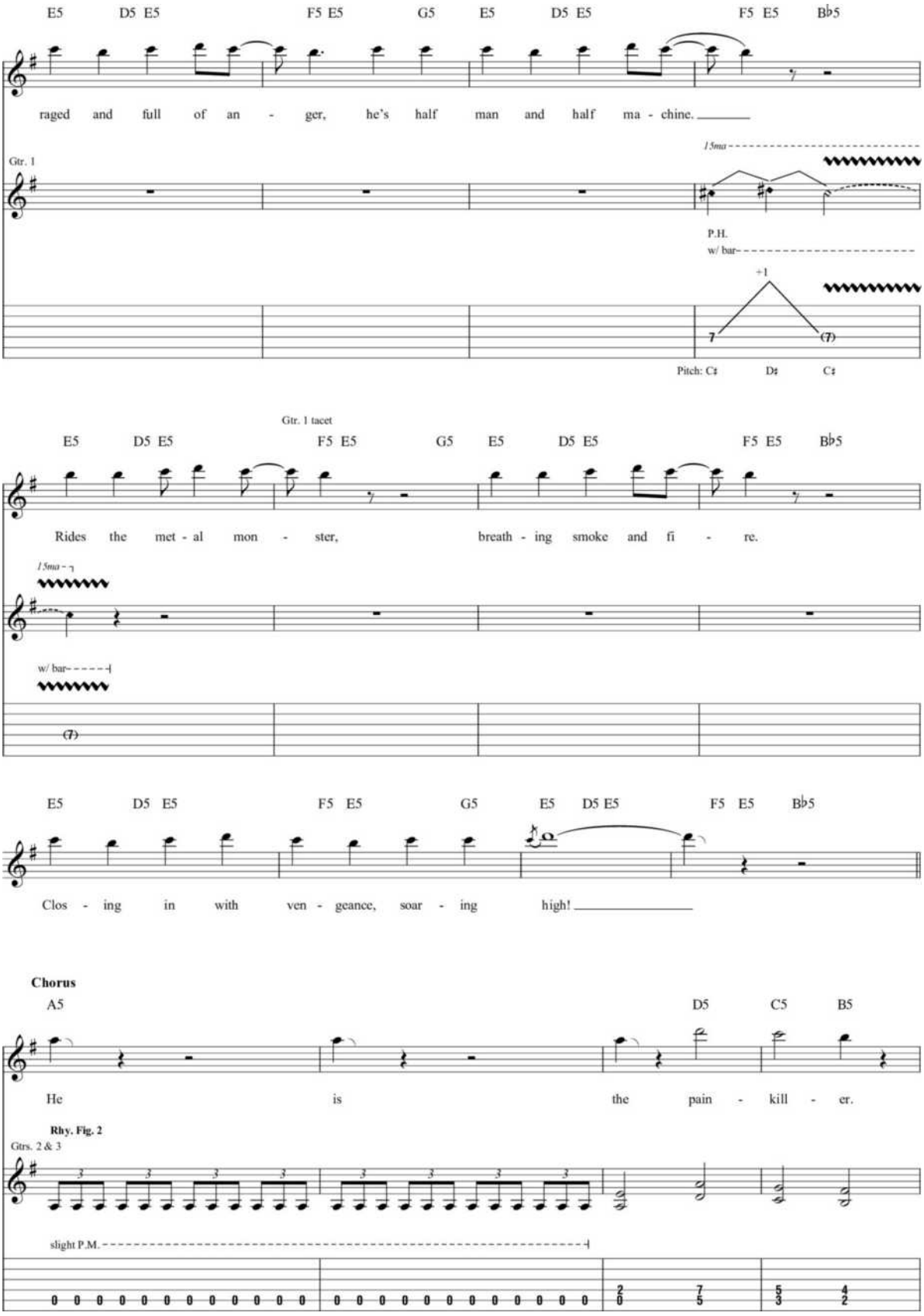
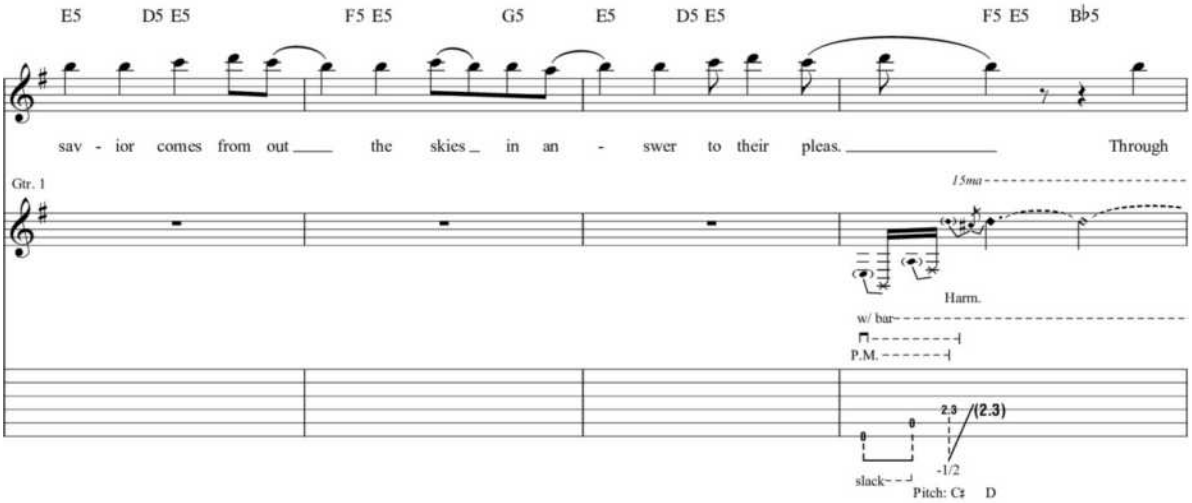
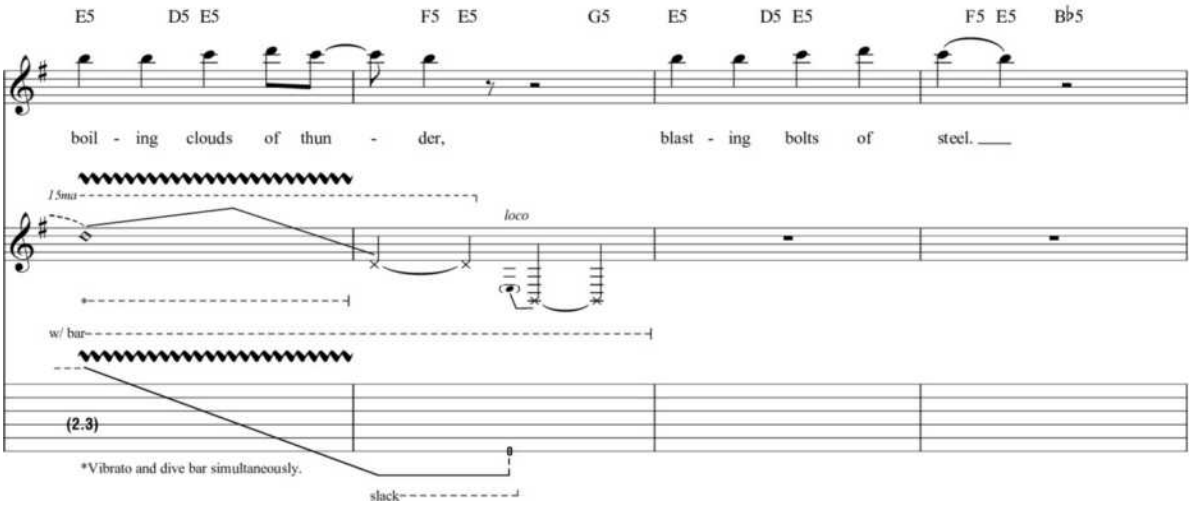

E5 D5 E5 F5 E5 G5 E5 D5 E5 F5 E5 B♭5
raged and full of an - ger, he's half man and half ma - chine.
Gtr. 1
15ma
P.H.
w/ bar
+1
7 (7)
Pitch: C♯ D♯ C♯
Gtr. 1 tacet
E5 D5 E5 F5 E5 G5 E5 D5 E5 F5 E5 B♭5
Rides the met - al mon - ster, breath - ing smoke and fi - re.
15ma
w/ bar
(7)
E5 D5 E5 F5 E5 G5 E5 D5 E5 F5 E5 B♭5
Clos - ing in with ven - geance, soar - ing high!
Chorus
A5 D5 C5 B5
He is the pain - kill - er.
Rhy. Fig. 2
Gtrs. 2 & 3
slight P.M.

Verse

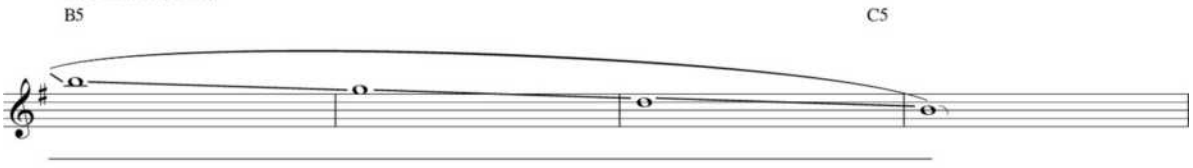
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

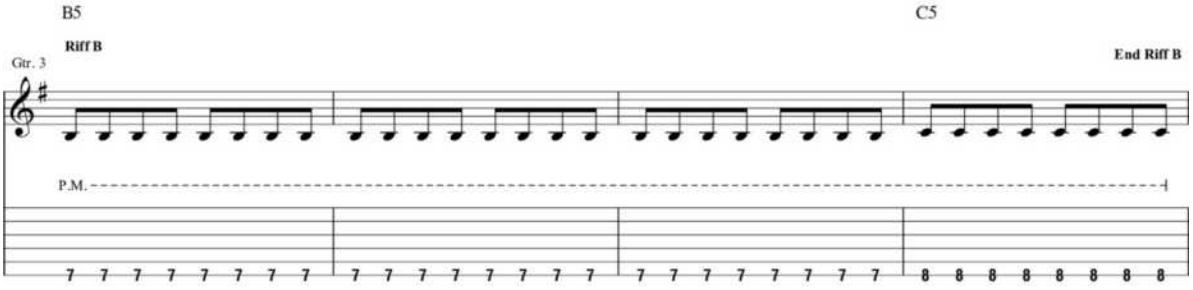




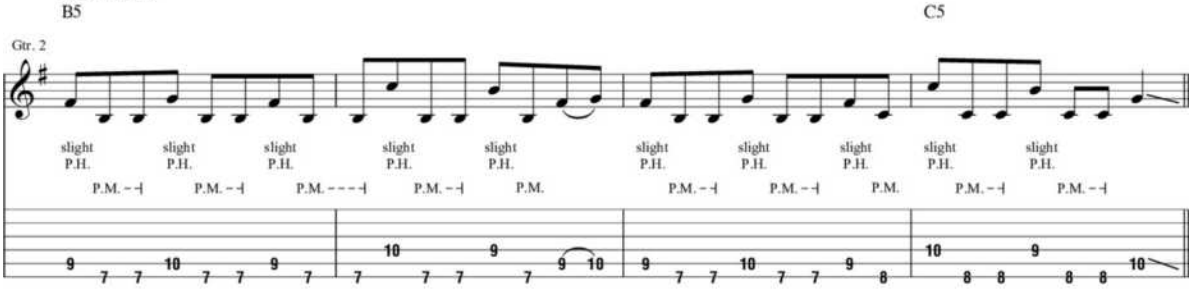
E5 D5 E5 F5 E5 G5 E5 D5 E5 F5 E5 B♭5
E - vil's go - ing un - der dead - ly wheels.
Fill 1
8va
End Fill 1
Harm.
w/ bar
5
-2
Pitch: G
D♯
slack
Chorus
Gtrs. 2 & 3: w/ Rhy. Fig. 2
Gtr. 1 tacet
A5 D5 C5 B5
He is the pain - kill - er.
Fill 2
loco
End Fill 2
w/ bar
slack
-2 1/2
A5 B5 C5 D5
This is the pain - kill - er.
Interlude
Gtr. 3 tacet
B5 C5
Ah!
Gtr. 2
Riff A
End Riff A
slight P.H.
P.M.
Gtr. 3

Gtr. 2: w/ Riff A (2 times)





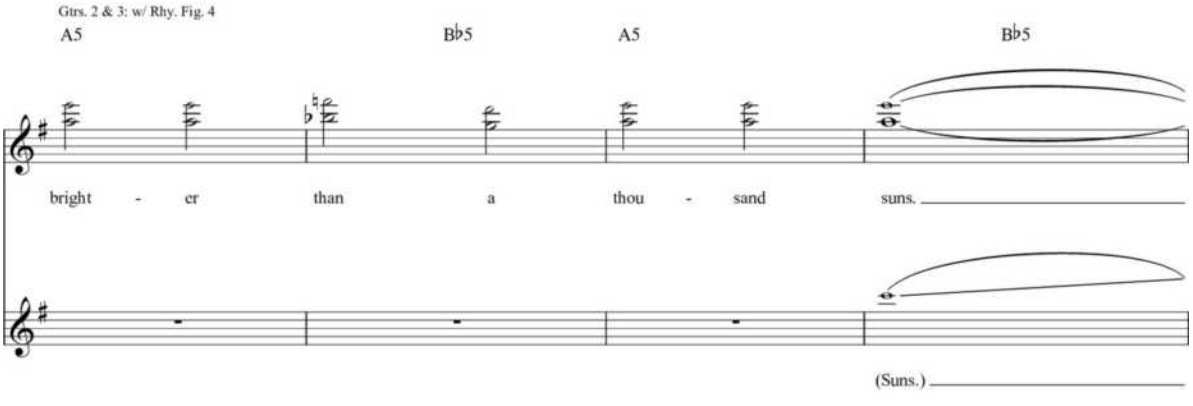
Gtr. 3: w/ Riff B

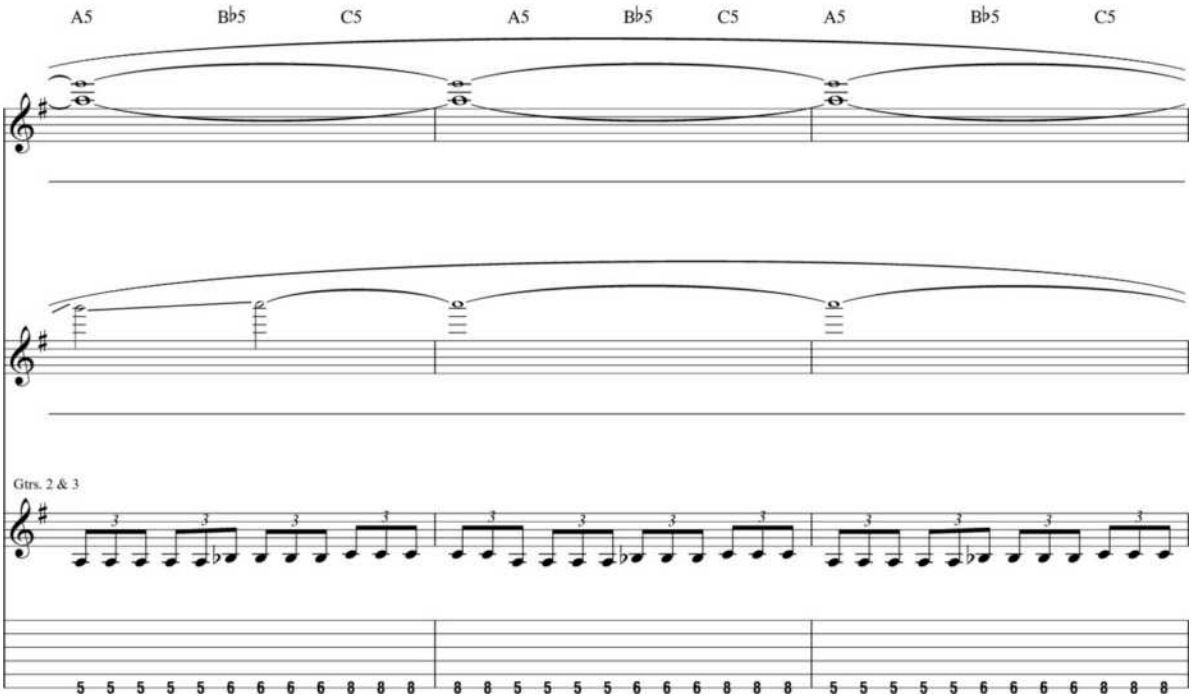


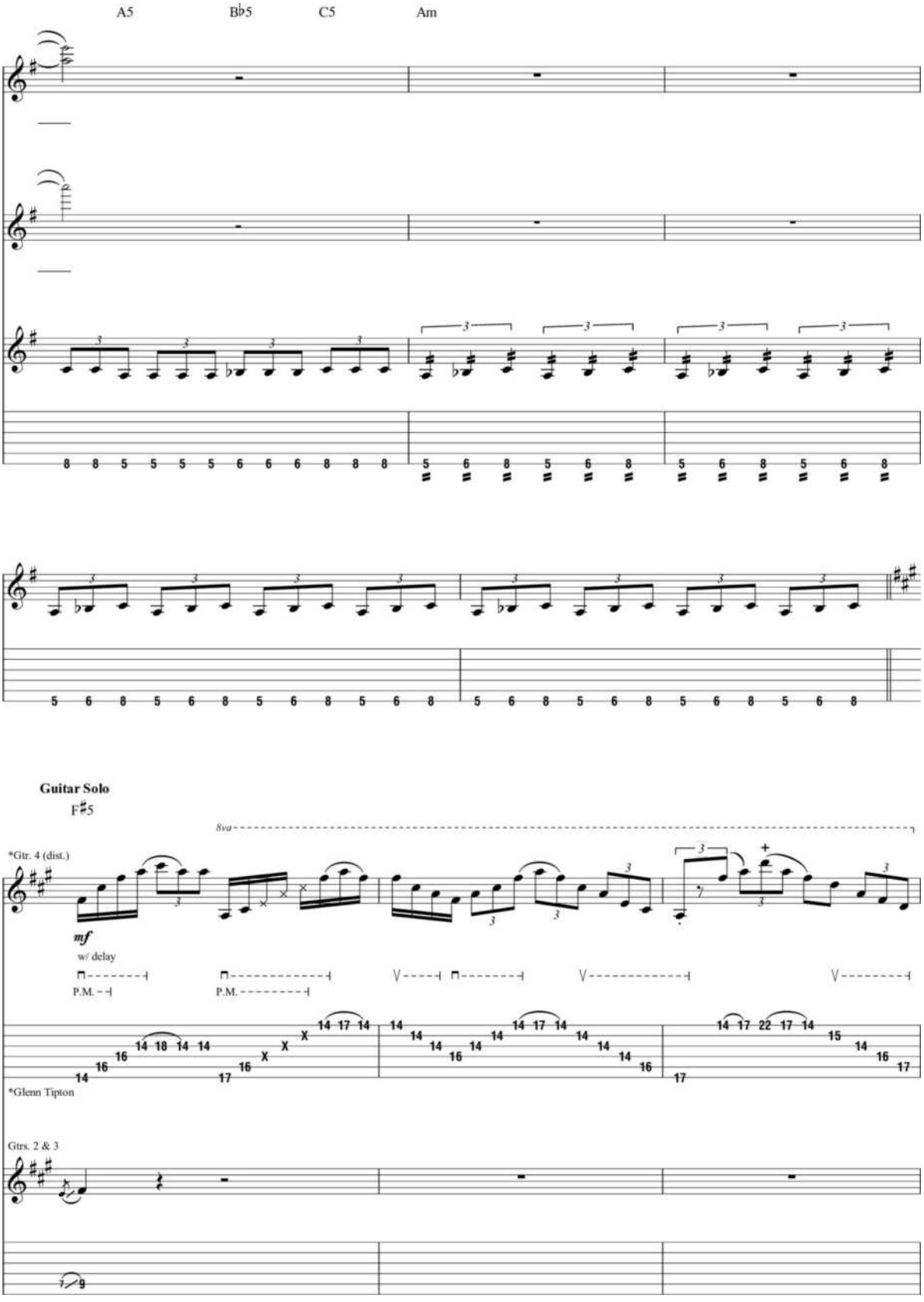
Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 3

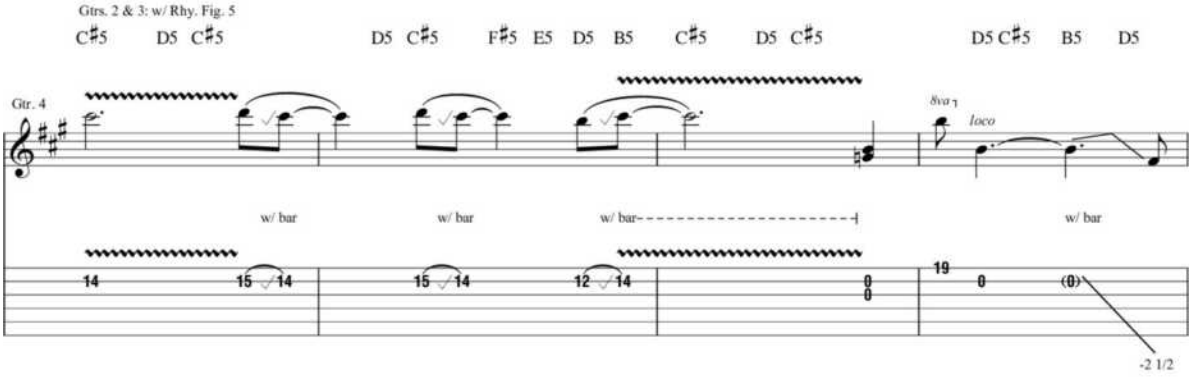
A5
B♭5
A5
B♭5
C5
Chrom - i - um
plat - ed
boil - ing
met - al,
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 2 & 3
P.M.
P.M.


Gtrs. 2 & 3: w/ Rhy. Fig. 4
A5
B♭5
A5
B♭5
bright - er
than
a
thou - sand
suns.
(Suns.)


A5
B♭5
C5
A5
B♭5
C5
A5
B♭5
C5
Gtrs. 2 & 3


A5
B♭5
C5
Am
Guitar Solo
F♯5
8va
*Gtr. 4 (dist.)
mf
w/ delay
P.M.
P.M.
*Glenn Tipton
Gtrs. 2 & 3

C♯5 D5 C♯5 D5 C♯5 F♯5 E5 D5 B5 C♯5 D5 C♯5 D5 C♯5 B5 D5
loco
w/ bar
w/ bar
w/ bar
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.


Gtrs. 2 & 3: w/ Rhy. Fig. 5
C♯5 D5 C♯5 D5 C♯5 F♯5 E5 D5 B5 C♯5 D5 C♯5 D5 C♯5 B5 D5
Gtr. 4
8va
loco
w/ bar
w/ bar
w/ bar
w/ bar
-2 1/2

F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
Gtr. 4
8va
loco
P.H.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
Rhy. Fig. 6
End Rhy. Fig. 6
Gtrs. 2 & 3
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

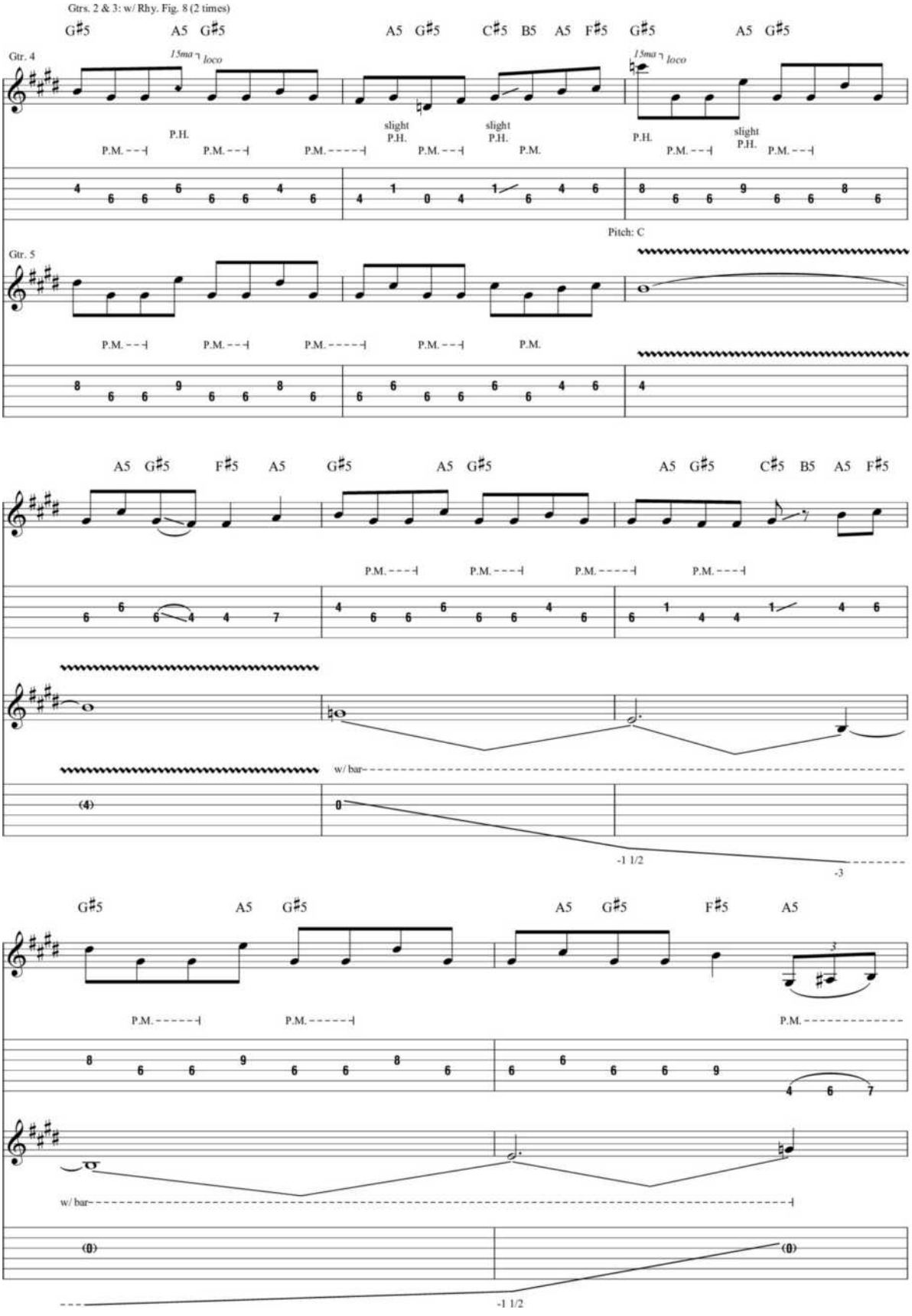
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)
F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
Gtr. 4
15ma
loco
8va
P.H.
P.M.
rake
22
F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
8va
loco
-1/2
w/ bar
1/2
*Switch to neck pickup.
F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
1/2
C♯5 B5
8va
Gtr. 4
1 1/2
1
Gtrs. 2 & 3
Rhy. Fig. 7
P.M.

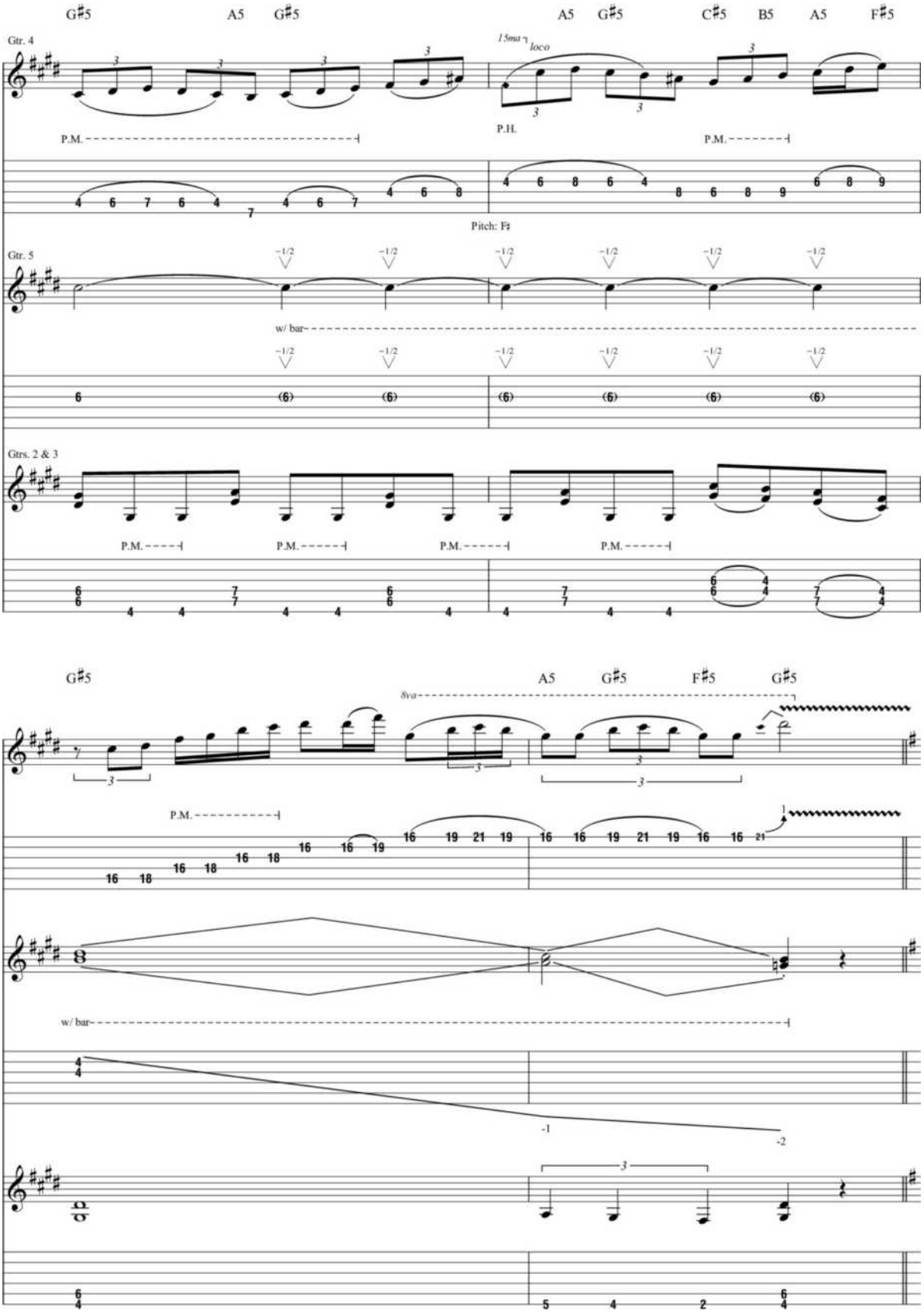
A5
B5
8va
P.M.
E5
C♯5
1 1/2
loco
End Rhy. Fig. 7

B5
8va
steady gliss.
steady gliss.
P.M.
P.M.
Gtrs. 2 & 3: w/ Rhy. Fig. 7
C♯5
8va
B5
Gtr. 4
loco
A5
B5
15ma
loco
1/2
P.M.
P.H.
slight P.H.
Pitch: C
E5
Gtr. 5 tacet
C♯5
B5
8va
Gtr. 4
Gtr. 5 (dist.)
mf
w/ bar

A5
A♯5 E5 F♯5 G5
G♯5 B5
8va
loco
steady gliss.
steady gliss.
steady gliss.
P.M.

G♯5 A5 G♯5
A5 G♯5 C♯5 B5 A5 F♯5 G♯5 A5 G♯5
A5 G♯5 F♯5 A5
8va
Gtr. 5
w/ bar
Gtr. 4
P.M.
Rhy. Fig. 8
End Rhy. Fig. 8
Gtrs. 2 & 3


Gtrs. 2 & 3: w/ Rhy. Fig. 8 (2 times)
G♯5 A5 G♯5 A5 G♯5 C♯5 B5 A5 F♯5 G♯5 A5 G♯5
Gtr. 4
15ma loco
P.H.
P.M.
slight P.H.
Pitch: C
Gtr. 5
A5 G♯5 F♯5 A5 G♯5 A5 G♯5 A5 G♯5 C♯5 B5 A5 F♯5
w/ bar
-1 1/2
-3
G♯5 A5 G♯5 A5 G♯5 F♯5 A5
3
w/ bar
-1 1/2


G♯5
A5
G♯5
A5
G♯5
C♯5
B5
A5
F♯5
Gtr. 4
15ma
loco
P.M.
P.H.
P.M.
Pitch: F♯
Gtr. 5
w/ bar
Gtrs. 2 & 3
P.M.
P.M.
P.M.
P.M.
G♯5
8va
A5
G♯5
F♯5
G♯5
P.M.
w/ bar
-1
-2

Verse

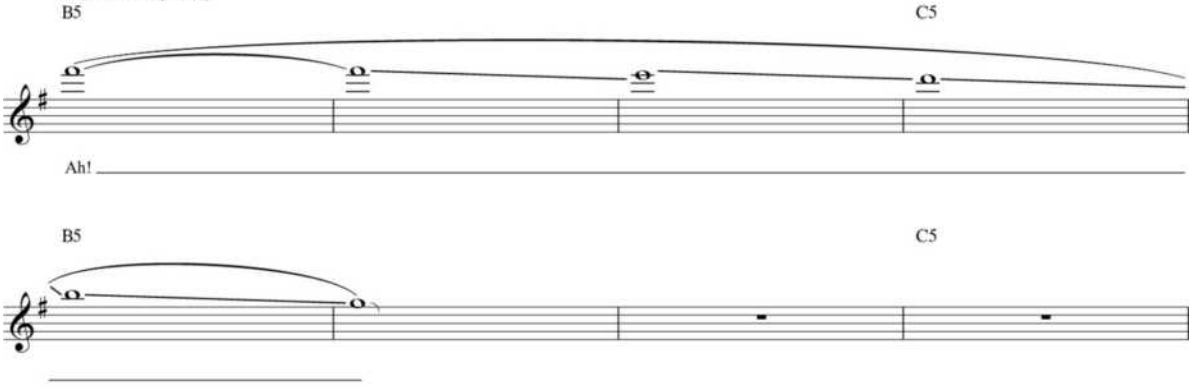
Gtrs. 4 & 5 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)

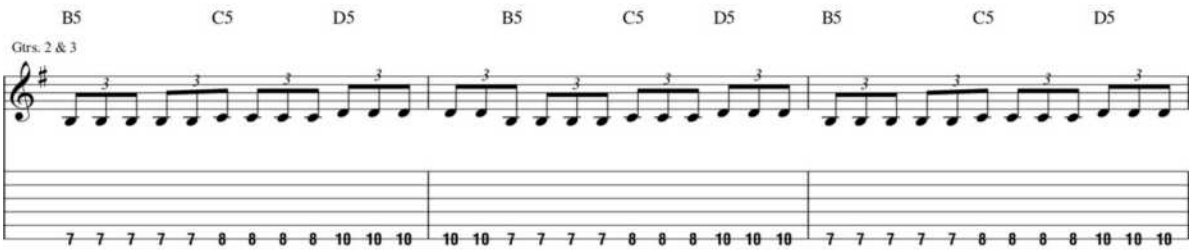
Chorus

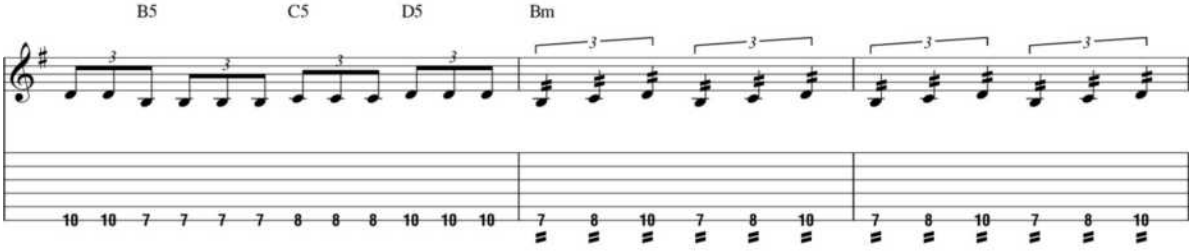
Gtr. 1: w/ Fill 2
Gtrs. 2 & 3: w/ Rhy. Figs. 2

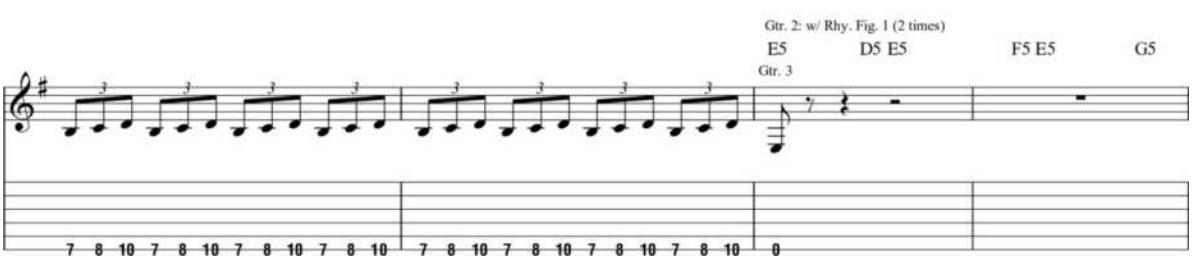
Interlude

Gtr. 2: w/ Riff A (2 times)
Gtr. 3: w/ Riff B (2 times)



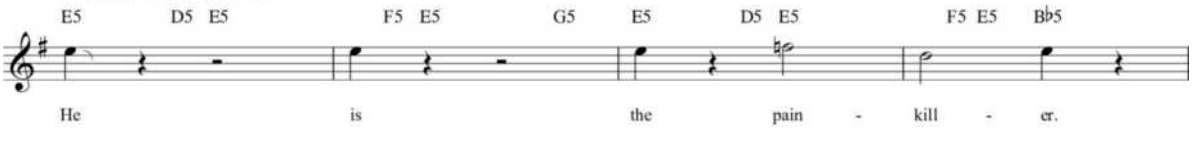


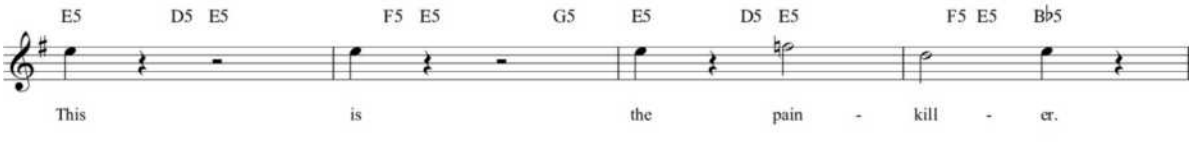


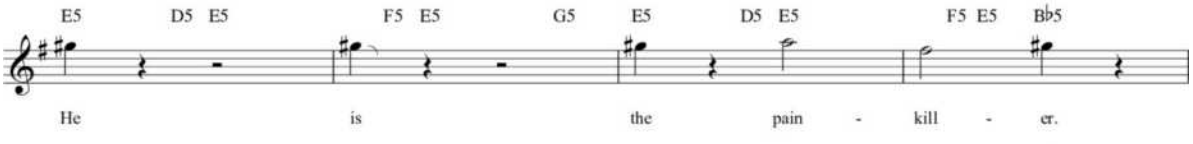


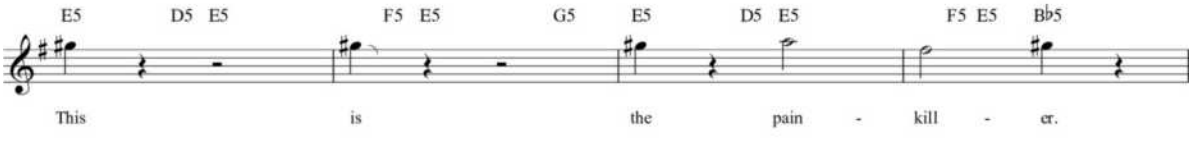
Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (6 times)



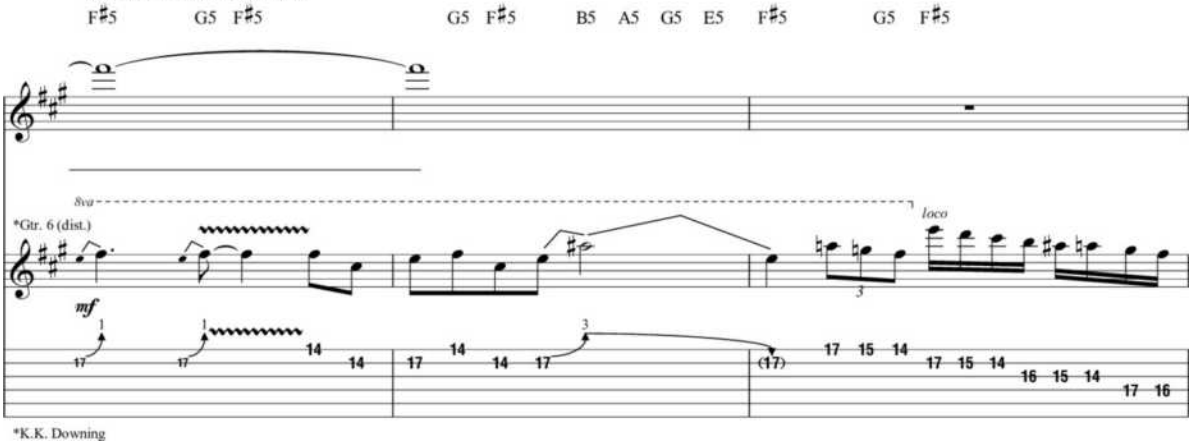






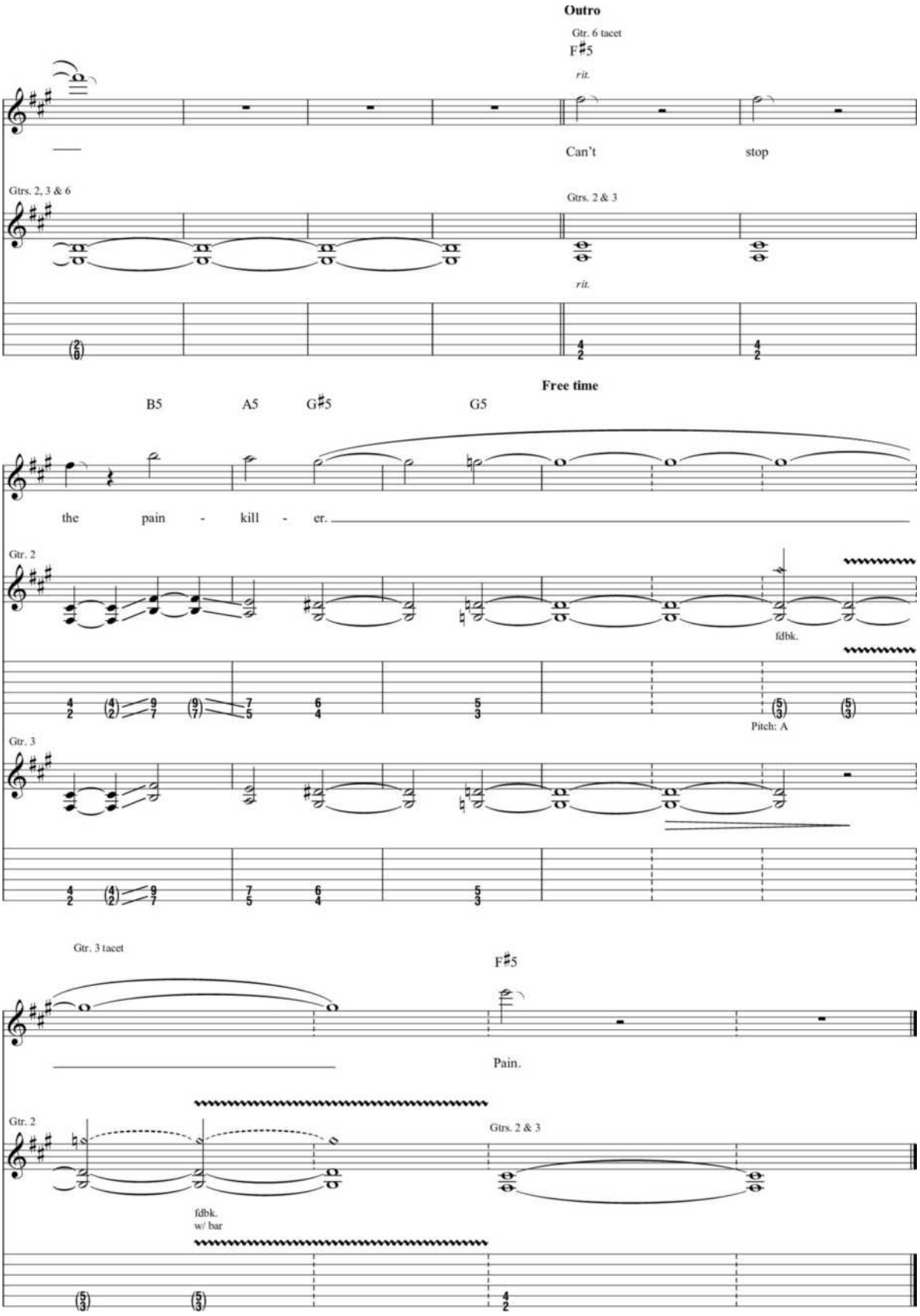
Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)



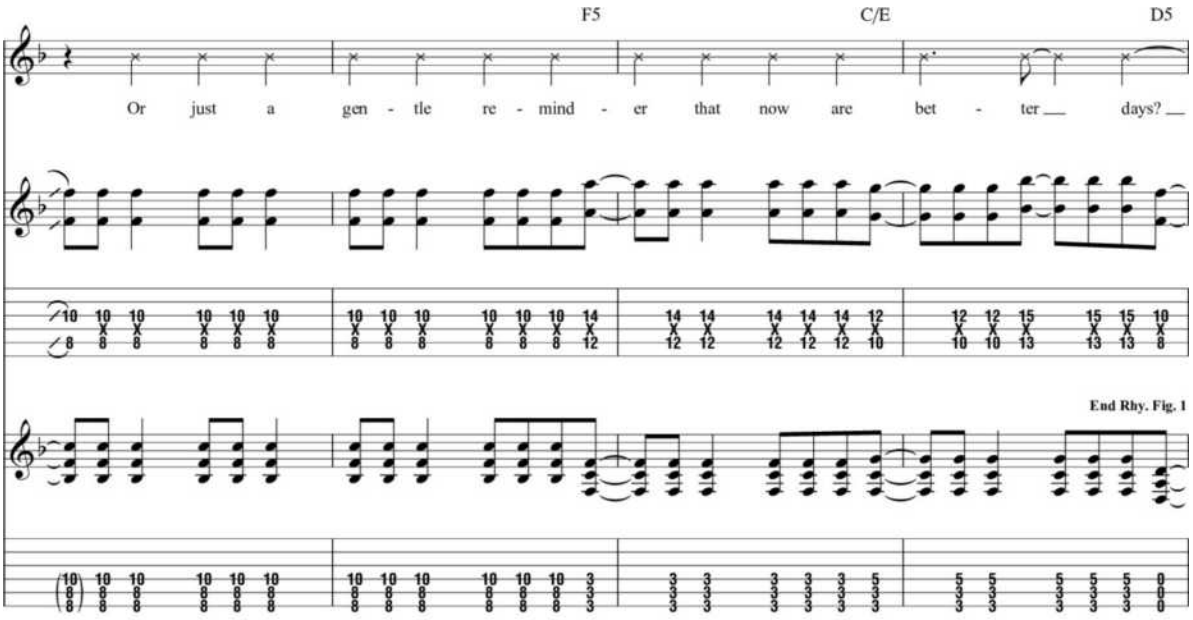
*K.K. Downing

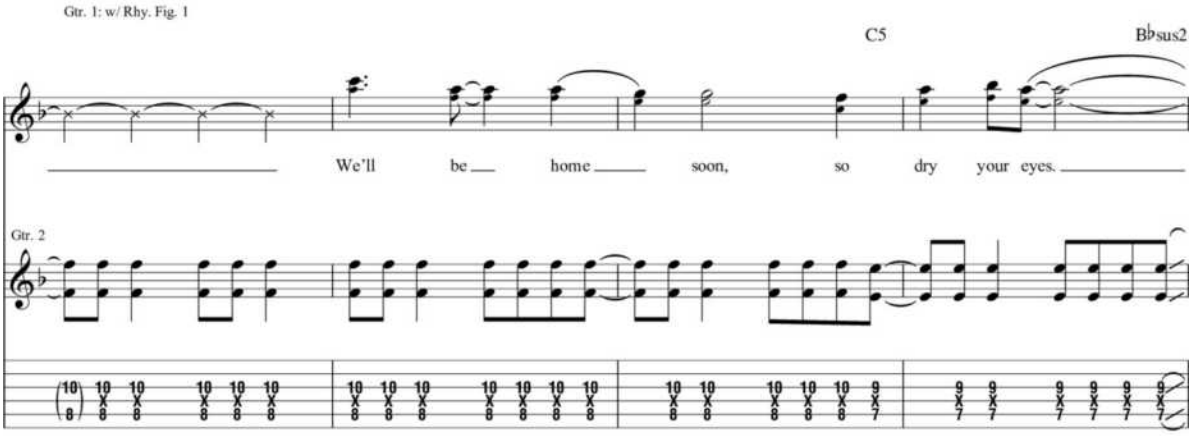
G5 F♯5 E5 F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5
8va
loco
P.H.
P.M.
Pitch: F♯ G♯
C♯
F♯5 G5 F♯5 G5 F♯5 E5 F♯5 G5 F♯5
slight P.H.
Pitch: F♯
G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
15ma
w/ bar
Pitch: F♯ A
F♯5 G5 F♯5 G5 F♯5 B5 A5 G5 E5 F♯5 G5 F♯5 G5 F♯5 E5
Pain!
Gtr. 6
1/2
Gtrs. 2 & 3

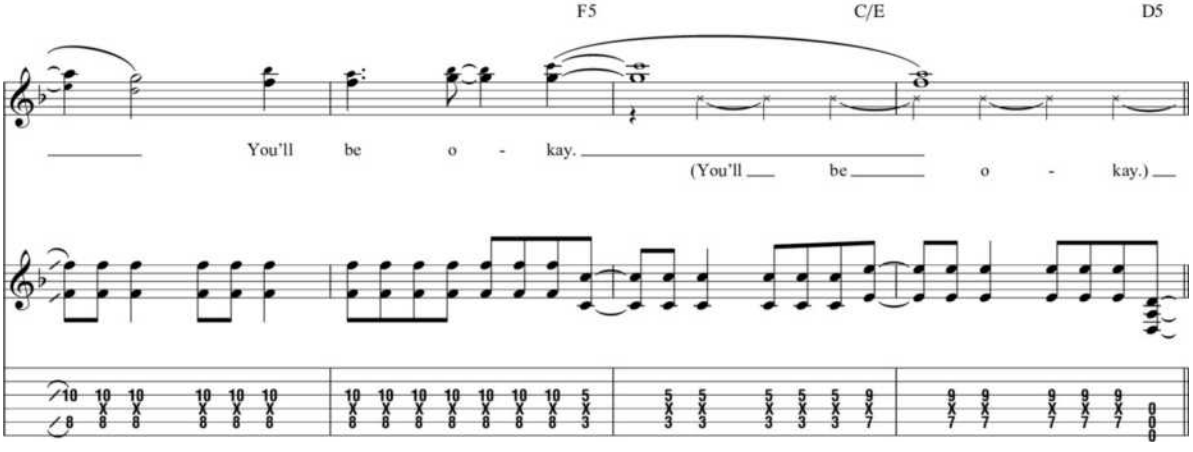

Outro
Gtr. 6 tacet
F♯5
rit.
Can't
stop
Gtrs. 2, 3 & 6
Gtrs. 2 & 3
rit.
Free time
B5
A5
G♯5
G5
the pain - kill - er.
Gtr. 2
fdbk.
Pitch: A
Gtr. 3
Gtr. 3 tacet
F♯5
Pain.
Gtr. 2
Gtrs. 2 & 3
fdbk.
w/ bar

A Prophecy

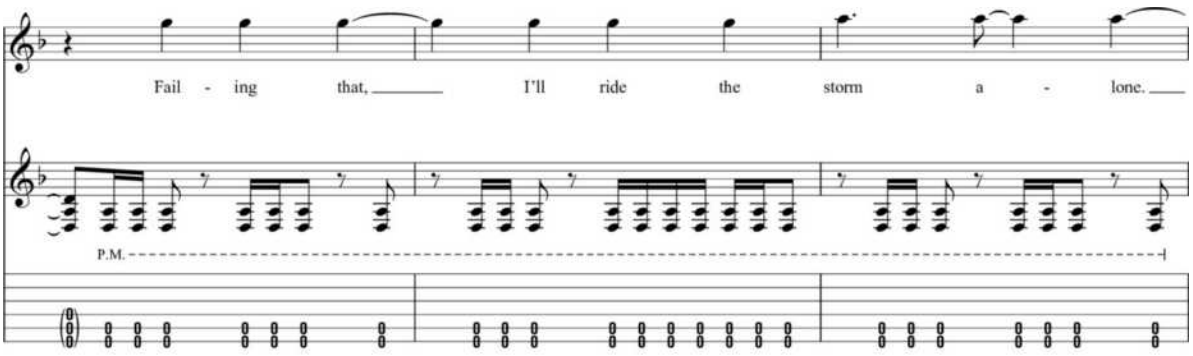
Words and Music by Danny Worsnop, Benjamin Bruce and James Cassells

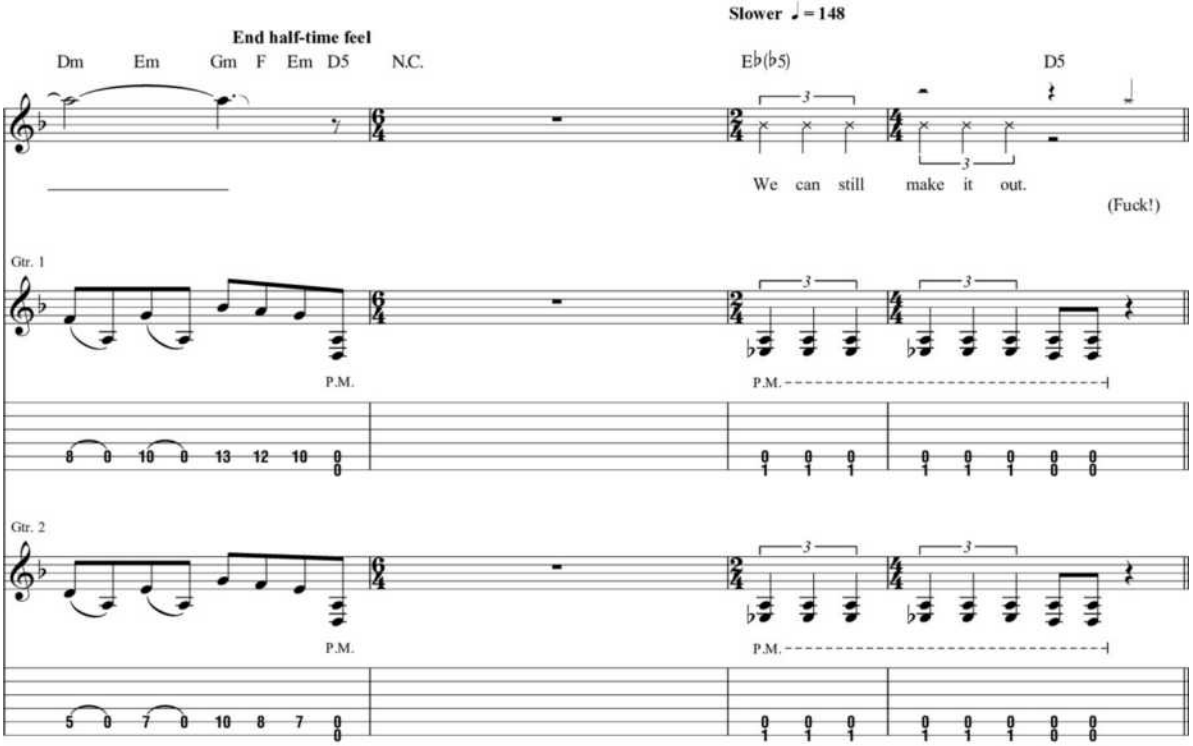

F5
C/E
D5
Or just a gen - tle re - mind - er that now are bet - ter days?
End Rhy. Fig. 1

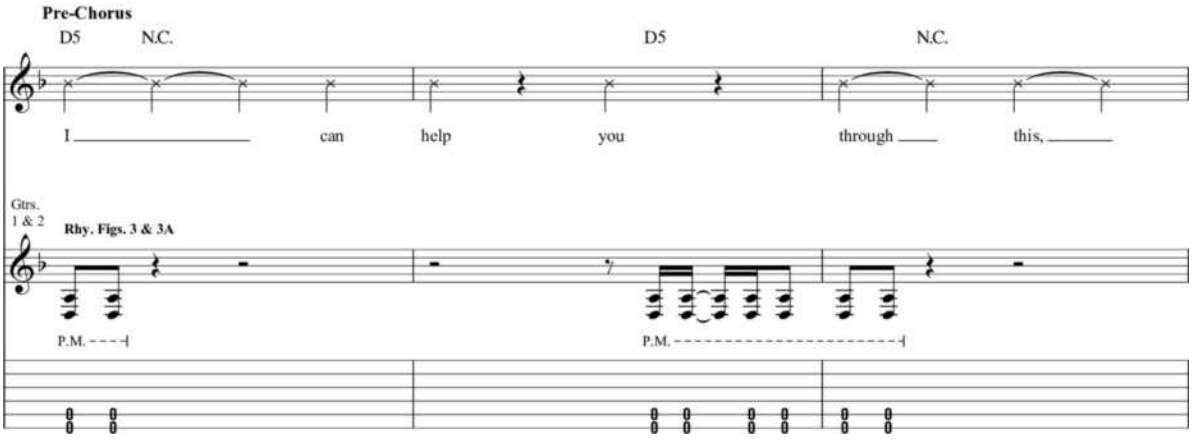

Gtr. 1: w/ Rhy. Fig. 1
C5
B♭sus2
We'll be home soon, so dry your eyes.
Gtr. 2

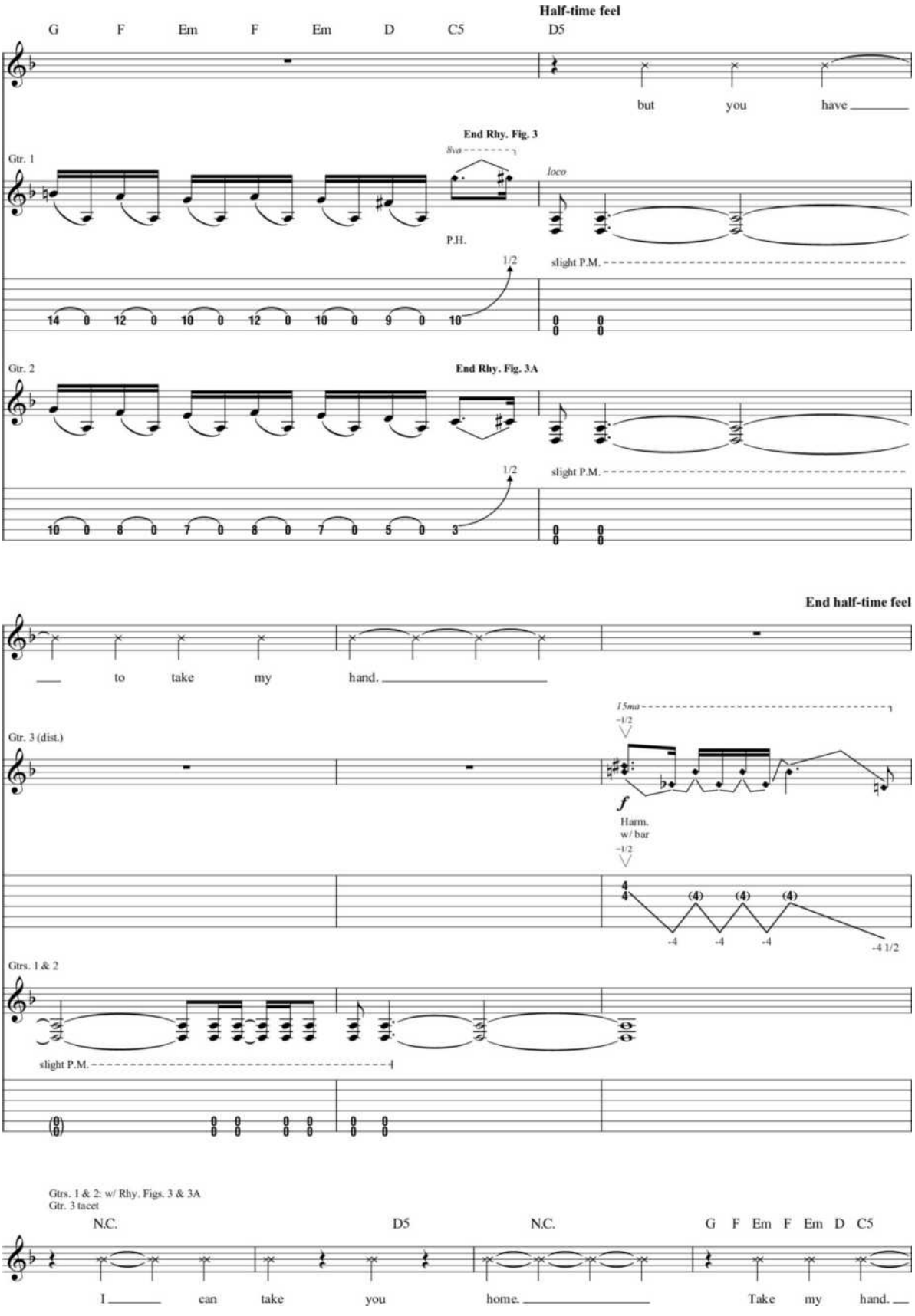

F5
C/E
D5
You'll be o - kay.
(You'll be o - kay.)

Verse
Half-time feel
2. Oh, my God! The wa - ter
Gtrs. 1 & 2
Rhy. Fig. 2
P.M.
E5 G5 F5 E5 D5
is ris - ing. It's ris -
End Rhy. Fig. 2
P.M.
5 0 7 0 10 8 7
N.C. D5
Gtr. 2: w/ Rhy. Fig. 2 (1 3/4 times)
- ing. You just have
Gtr. 1
P.M.
P.M.
Dm Em Gm F Em D5
to be - lieve in me.
P.M.
8 0 10 0 13 12 10

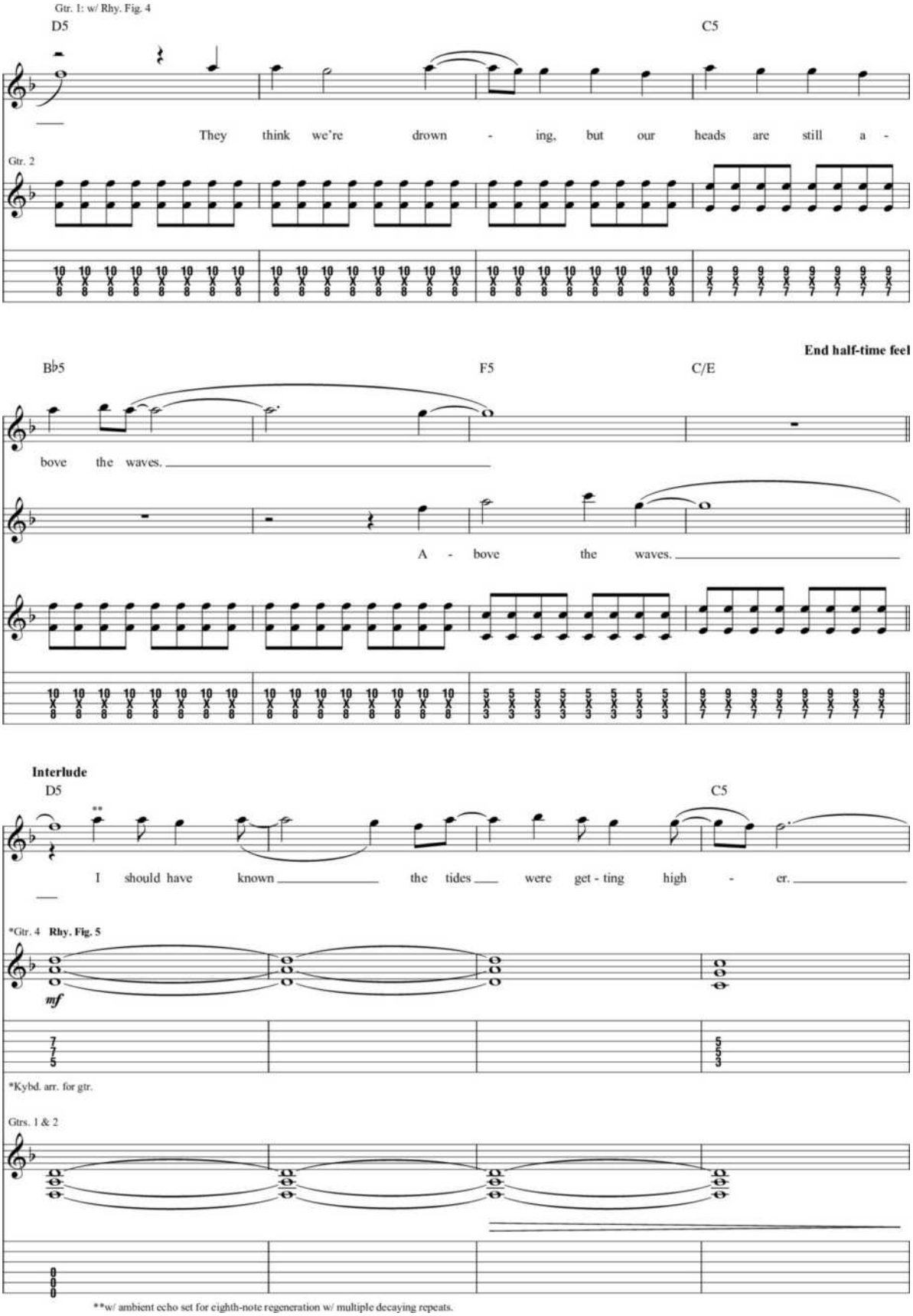

Fail - ing that, I'll ride the storm a - lone.
P.M.


End half-time feel
Slower ♩ = 148
Dm Em Gm F Em D5 N.C.
E♭(♭5) D5
We can still make it out.
(Fuck!)
Gtr. 1
P.M.
Gtr. 2
P.M.


Pre-Chorus
D5 N.C. D5 N.C.
I can help you through this,
Gtrs. 1 & 2
Rhy. Figs. 3 & 3A
P.M.
P.M.


Half-time feel
G F Em F Em D C5 D5
but you have
End Rhy. Fig. 3
Gtr. 1
8va
loco
P.H.
1/2
slight P.M.
14 0 12 0 10 0 12 0 10 0 9 0 10
Gtr. 2
End Rhy. Fig. 3A
1/2
slight P.M.
10 0 8 0 7 0 8 0 7 0 5 0 3
End half-time feel
to take my hand.
15ma
1/2
Gtr. 3 (dist.)
f
Harm.
w/ bar
1/2
4/4
(4) (4) (4)
-4 -4 -4 -4 1/2
Gtrs. 1 & 2
slight P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
Gtr. 3 tacet
N.C. D5 N.C. G F Em F Em D C5
I can take you home. Take my hand.

Quarter-time feel
End quarter-time feel
D5
E♭(♭5)
Take my hand.
Gtrs. 1 & 2
3
3
slight P.M.
P.M.
Chorus
Half-time feel
D5
C5
I should have known the tides were get-ting high - er.
Gtr. 2
Gtr. 1
Rhy. Fig. 4
B♭5
F5
C/E
We can still sur - vive.
End Rhy. Fig. 4



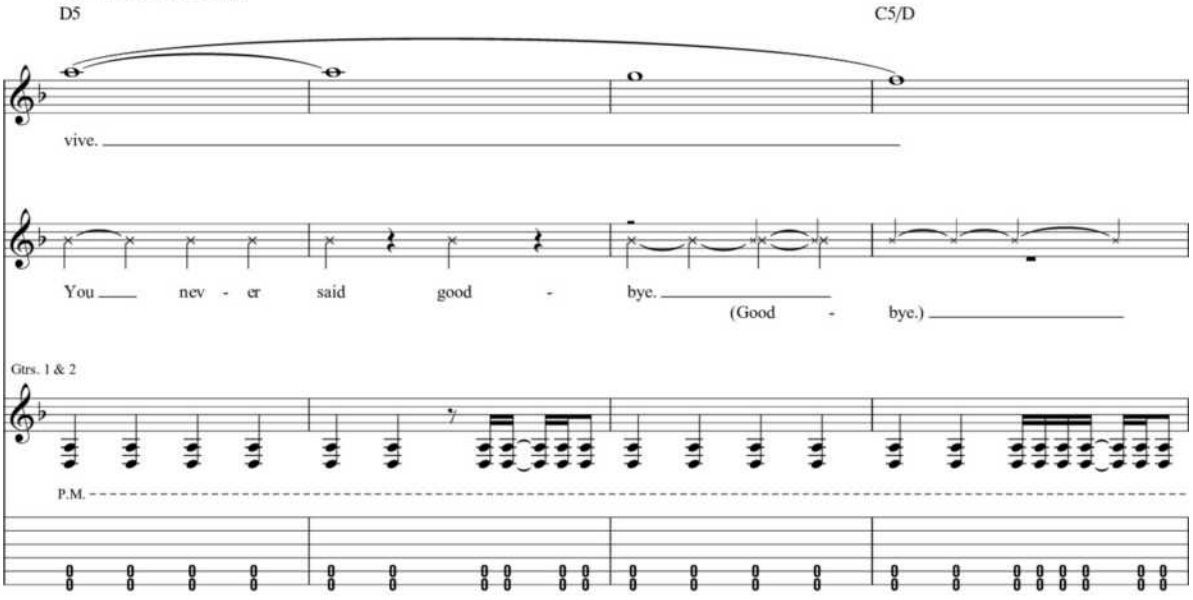
**w/ ambient echo set for eighth-note regeneration w/ multiple decaying repeats.

Gtrs. 1 & 2 tacet
B♭5
F/A
C/G
Gtr. 4
End Rhy. Fig. 5
Gtr. 4: w/ Rhy. Fig. 5 (3 times)
D5
C5
We can still sur - vive
B♭5
F/A
C/G
a - bove the waves.
D5
C5
I should have known the tides were get - ting high - er.
B♭5
F/A
C/G
D5
C5
I should have known the tides were get - ting high - er.
B♭5
F/A
C/G
*
We can still sur -
*echo off

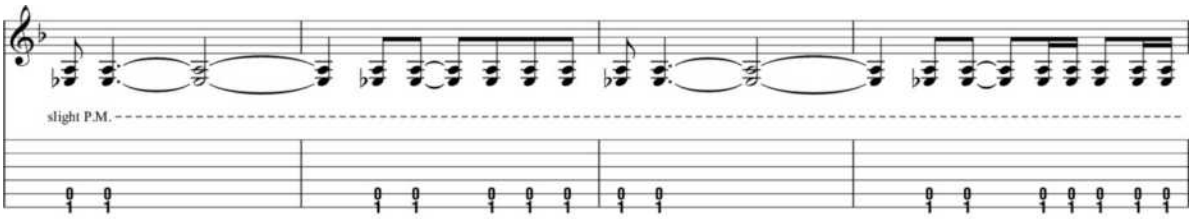
Outro

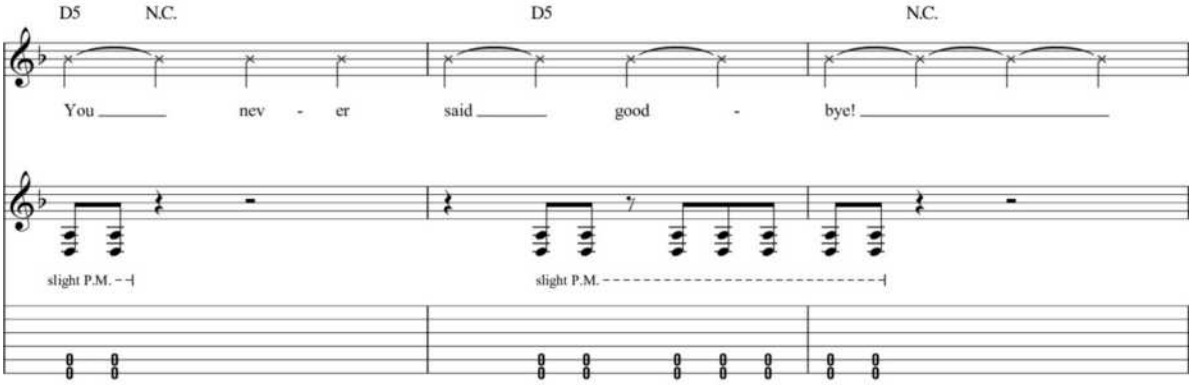
Half-time feel

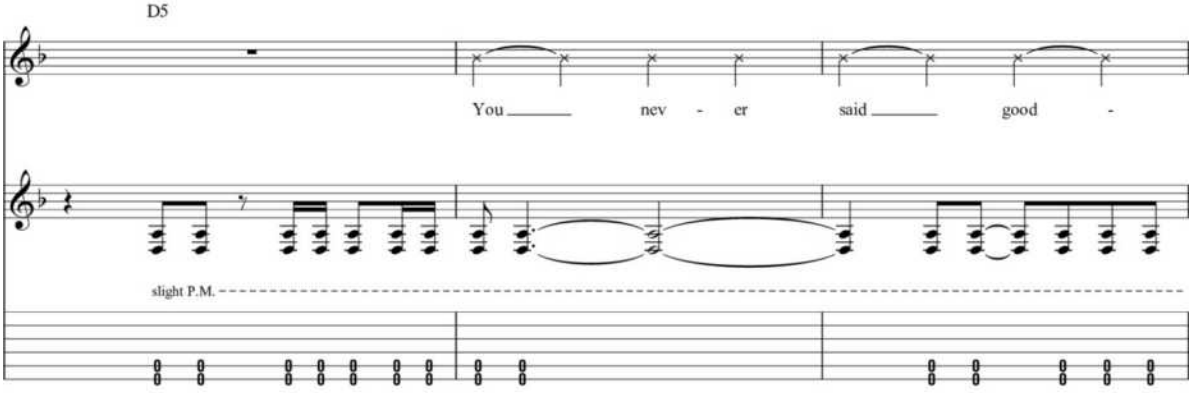
Gtr. 4: w/ Rhy. Fig. 5 (2 times)

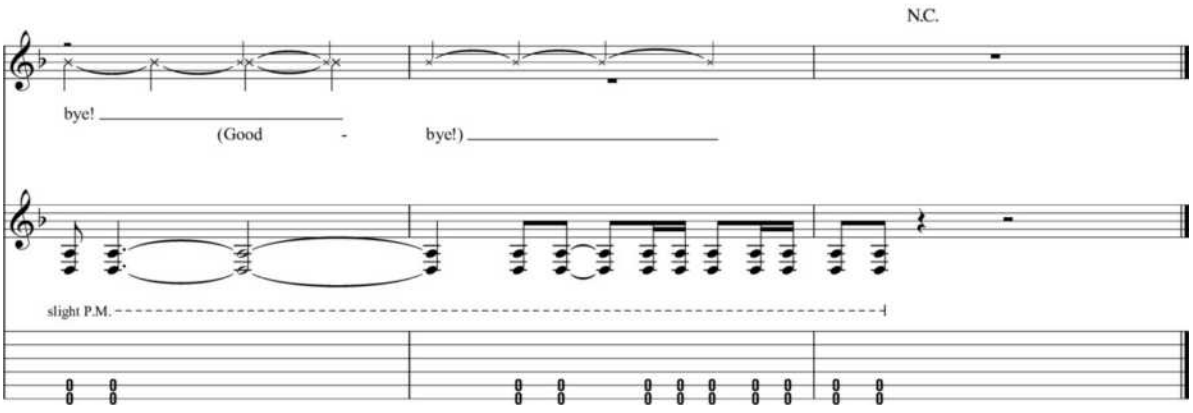


C5/D
B♭5/D
bye.
(Good - bye.)
You nev - er
slight P.M.
P.M.
F/D
C/D
said good - bye, and now you're
P.M.
Quarter-time feel
D5
E♭(♭5)
on your own!
P.M.
slight P.M.
slight P.M.


slight P.M.


D5
N.C.
D5
N.C.
You never said good - bye!
slight P.M.
slight P.M.


D5
You never said good -
slight P.M.


N.C.
bye!
(Good - bye!)
slight P.M.

Psychosocial

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison, Corey Taylor, Chris Fehn, Mic Thomson, Sid Wilson, James Root and Craig Jones

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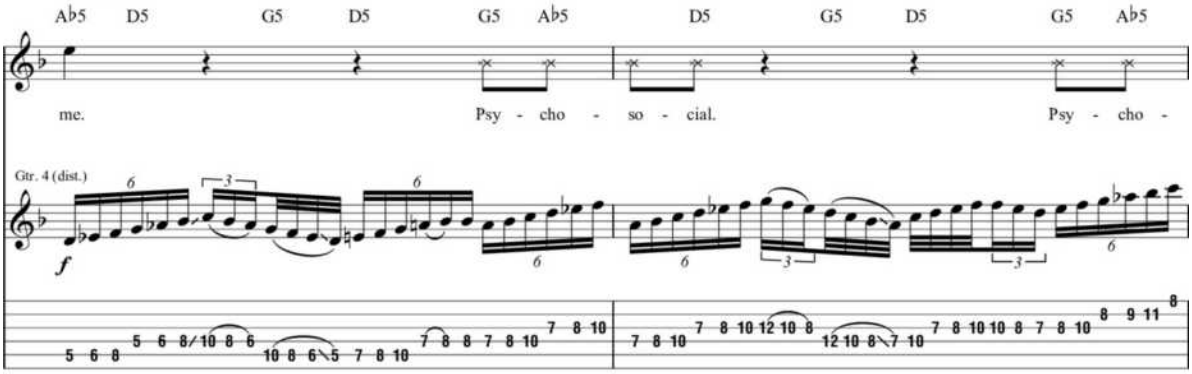
E♭ E F♯ F
P.M.
P.H.
Pitch: C
E♭ E F♯ F E♭ E F♯ F E♭ E F♯ F G5 A♭5
Oh, yeah!
1.
A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2

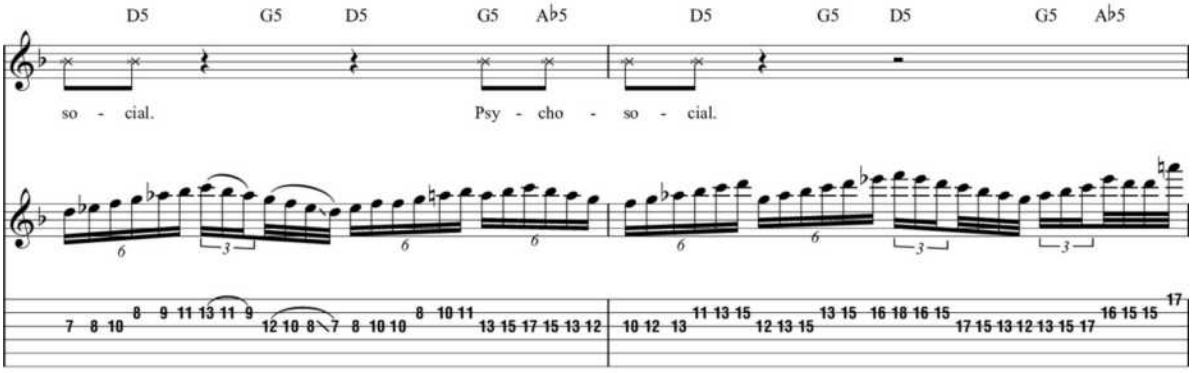
2.
𝄋 Verse
A♭5 G5 F5 D5 F5 G5 F5 E5 N.C. A♭5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5
1. I did my time and I want out. So ef - fu - sive.
cracks in the road we laid but where the tem - ple fell,
P.M. P.M. P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 2 meas.)
D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
Fade, it does - n't cut. The soul is not so vi - brant.
the se - crets have gone_ mad. ___
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)
A♭5 D5 G5 D5 G5 A♭5
The reck - on - ing,
This is noth - ing new
D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5 A♭5 D5 G5 D5 G5 A♭5
the sick - en - ing. Pack - ag - ing sub - ver - sion. Pseu - do - sac - ro - sanct per - ver - sion. Go drill your des - erts,
but when we killed it all, the hate was all we__ had. ___ Who needs an - oth - er mess?
D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5 A♭5 D5 G5 D5 G5 A♭5
go dig your graves, then fill your mouth with all the mon - ey you will save. Sink - ing in, get - ting
We could start o - ver. Just look me in the eyes and say I'm__ wrong. Now there's on - ly emp - ti - ness,
To Coda
D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
small - er a - gain. I'm done. It has be - gun. I'm not the on - ly one.
ven - om - ous, in - sip - id. I think we're done. I'm not the on - ly one.
Pre-Chorus
A♭5 E♭5 B♭5 G5 C5 E♭5 A♭5
And the rain_ will kill__ us all, ___ we throw our - selves___ a - gainst_
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
P.M.

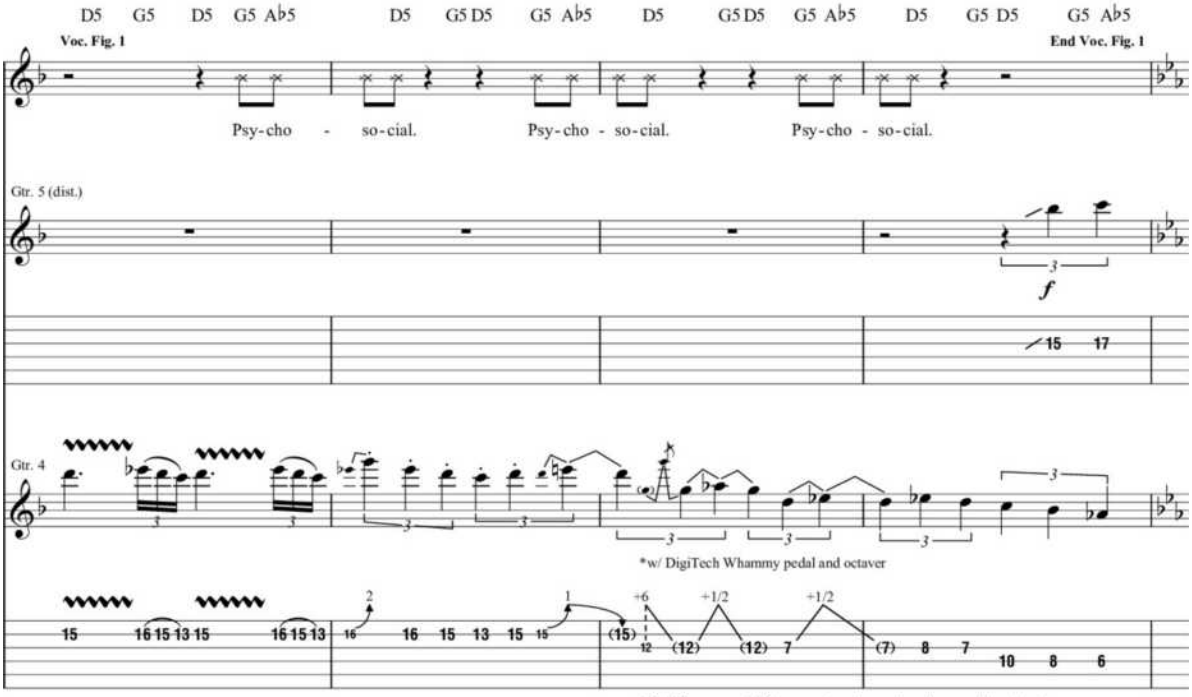
E♭5 B♭5 G5 F5 A♭5 G5 N.C. D5 G5 A♭5
the wall. But no one else can see the pres-er - va-tion of the mar-tyr in
P.M.
P.M.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
me. Psy-cho - so-cial. Psy-cho - so-cial. Psy-cho - so-cial.
D.S. al Coda
A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
Psy-cho - so-cial. Psy-cho - so-cial. Psy-cho - so-cial. 2. Oh, there are
Coda
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A♭ E♭ B♭ G Cm E♭ A♭
And the rain will kill us all, we throw our - selves a - gainst
Gtr. 3 (dist.)
mp
E♭ B♭ G N.C. D5 F5 A♭5
the wall. But no one else can see the pres-er - va-tion of the mar-tyr in
Gtr. 3
Gtrs. 1 & 2
P.M.
P.M.

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 4 times)
Gtr. 3 tacet







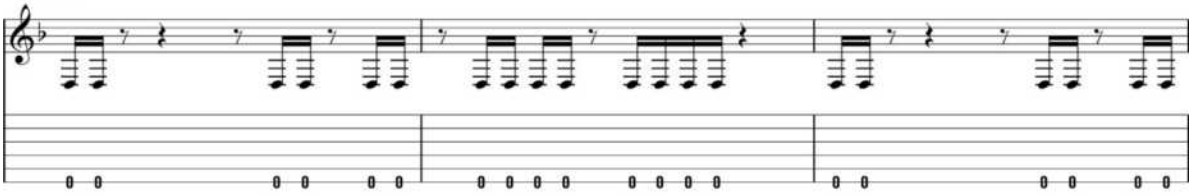
*Set Whammy pedal for one octave above when depressed (toe down).
Set octaver for one octave above.

Gtr. 4 tacet
E♭5
B♭5
G5
C5
Gtr. 5
Gtr. 4
Gtrs. 1 & 2
P.M.
E♭5
A♭5
E♭5
B♭5
G5
Gtr. 5
Gtrs. 1 & 2
P.M.
Interlude
Gtr. 5 tacet
D5
Gtr. 1
Gtr. 2
(Gtr. 1, cont. in upper staff)
P.M.

Gtr. 1 tacet

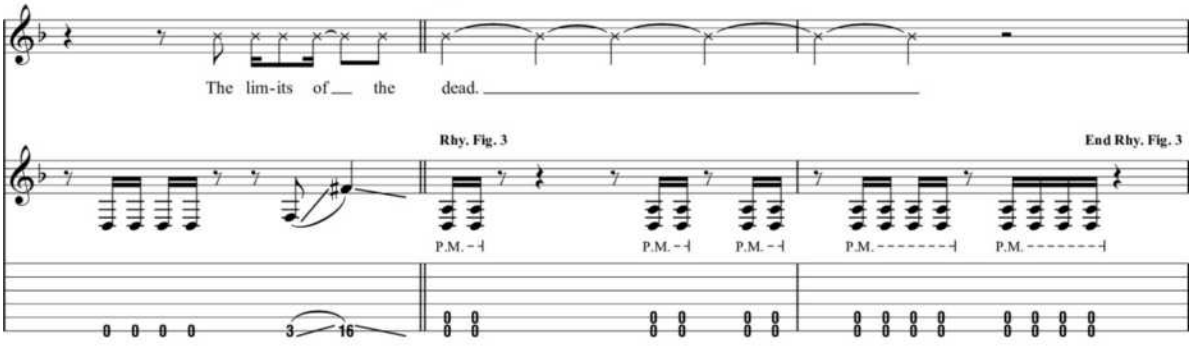
Gtr. 2

Gtrs. 1 & 2

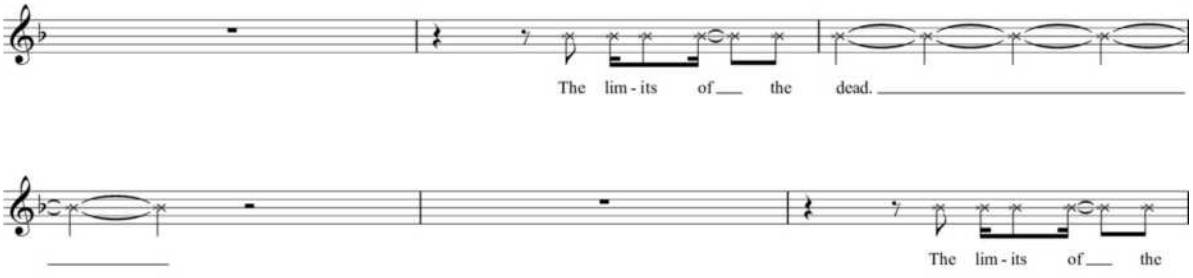


Bridge

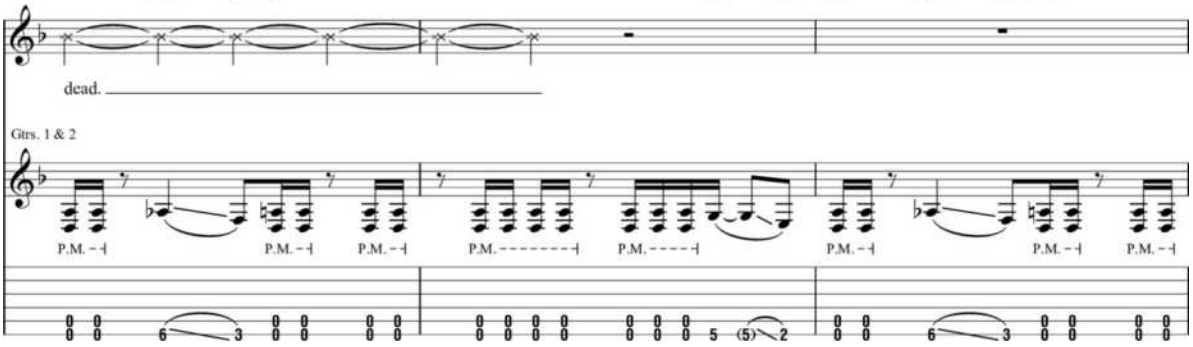
D5



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

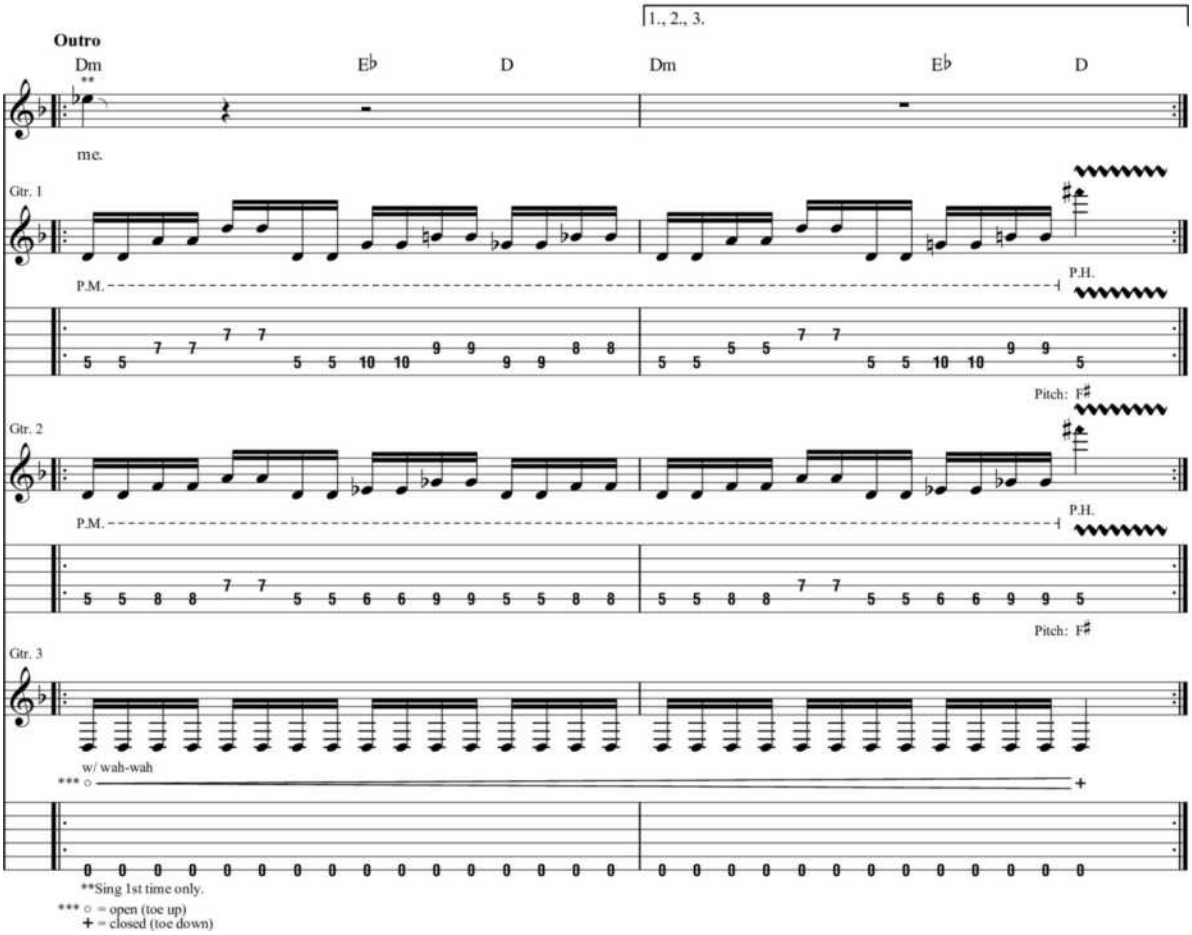


A♭5 F5 D5 G5 E5 D5 A♭5 F5 D5



F♯5 E5 D5 A♭5 F5 D5 F♯5 E5
The lim-its of the dead.
P.M.
D5 A♭5 F5 D5 N.C. D5 E5 F5
Verse
Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 D5 G5 D5 G5 A♭5 G5 F5 D5 F5 G5 F5 E5
3. Fake an - ti - fas - cist lie. I tried to tell you, but your pur - ple hearts are giv - ing out.
Can't stop a kill-ing i - de - a if it's hunt-ing sea-son. Is this what you want? I'm not the on - ly one.
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
A♭5 E♭5 B♭5 G5 C5 E♭5 A♭5
And the rain will kill us all, we throw our - selves a - gainst
Gtr. 1
P.M.
E♭5 B♭5 G5 C5 E♭5 A♭5
the wall. But no one else can see the pres - er - va - tion of the mar - tyr in
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2
P.M.

*Composite arrangement



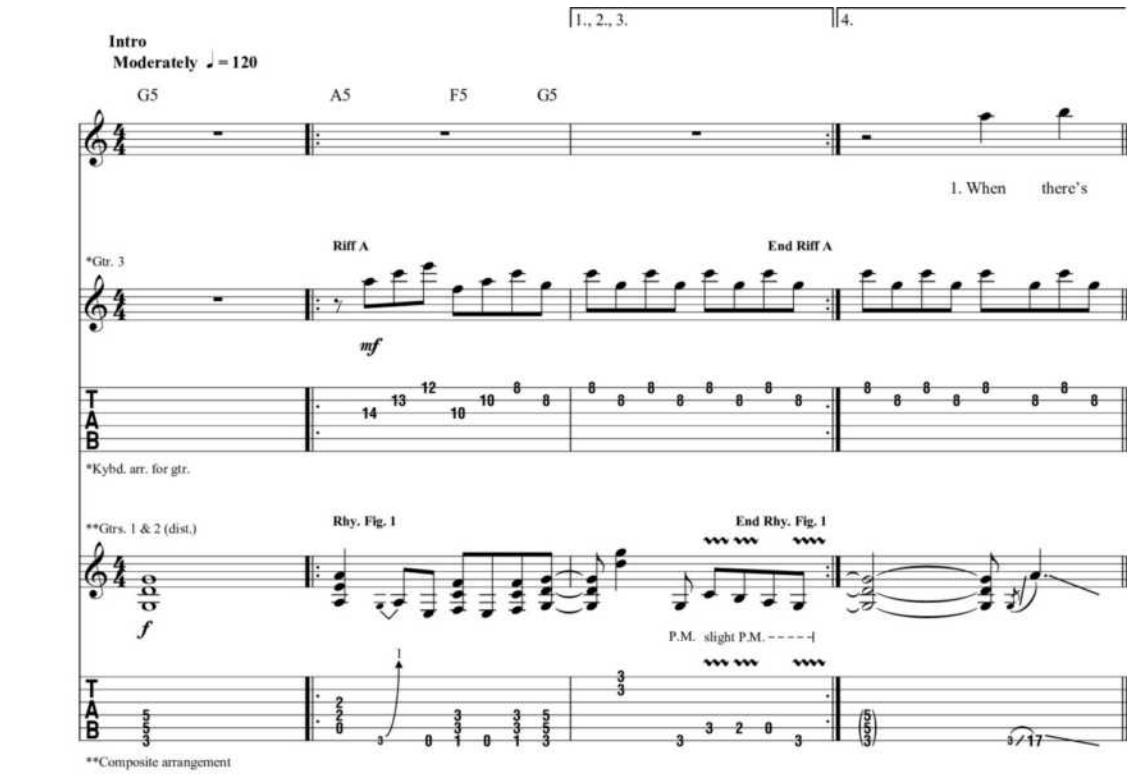
**Sing 1st time only.

*** ○ = open (toe up)
+ = closed (toe down)

4.
Dm
E♭
D
Gtr. 3 tacet
D5
F5
E5
The lim-its of the dead.
P.M.
P.H.
Pitch: F♯
D5
F5
E5
D5
The lim-its of the dead.
Gtrs. 1 & 2
F5
E5
D5
N.C.

Rainbow In The Dark

Words and Music by Ronnie James Dio, Jimmy Bain and Vinny Appice



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Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

A5 F5 G5 A5 F5 G5

___ and I see ___ that it's ___ me ___ who's lost and nev-er found. ___ I cry out for
___ do they hide ___ deep in - side? ___ Is it some - one ___ that you know? You're just a

A5 F5 G5 A5 F5 G5

mag - ic, I feel it danc - ing in the light. It was cold, ___
pic - ture, you're an im - age ___ caught ___ in time. ___ We're a lie, ___

A5 F5 G5 A5 F5 G5

3

___ lost my hold to the shad-ows of the night. ___
___ you and I. We're words with - out a rhyme.

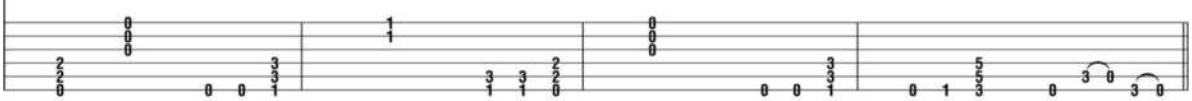
Pre-Chorus

Em F5 Em F5 G5

No
There's no } sign of the morn - ing ___ com - ing, you've been left on your own, like a rain-bow in the dark, ___

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 1 & 2



1. 2.

Chorus

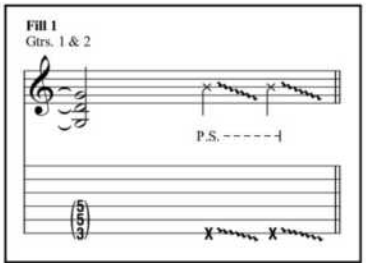
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)
1st time, Gtr. 3: w/ Riff A (2 times)

Gtrs. 1 & 2: w/ Fill 1 Gtrs. 1 & 2: w/ Fill 1

A5 F5 G5 A5 F5 G5

___ { a rain - bow in the dark. ___ 2. Do your Yeah! ___
{ just a rain - bow in the dark. ___

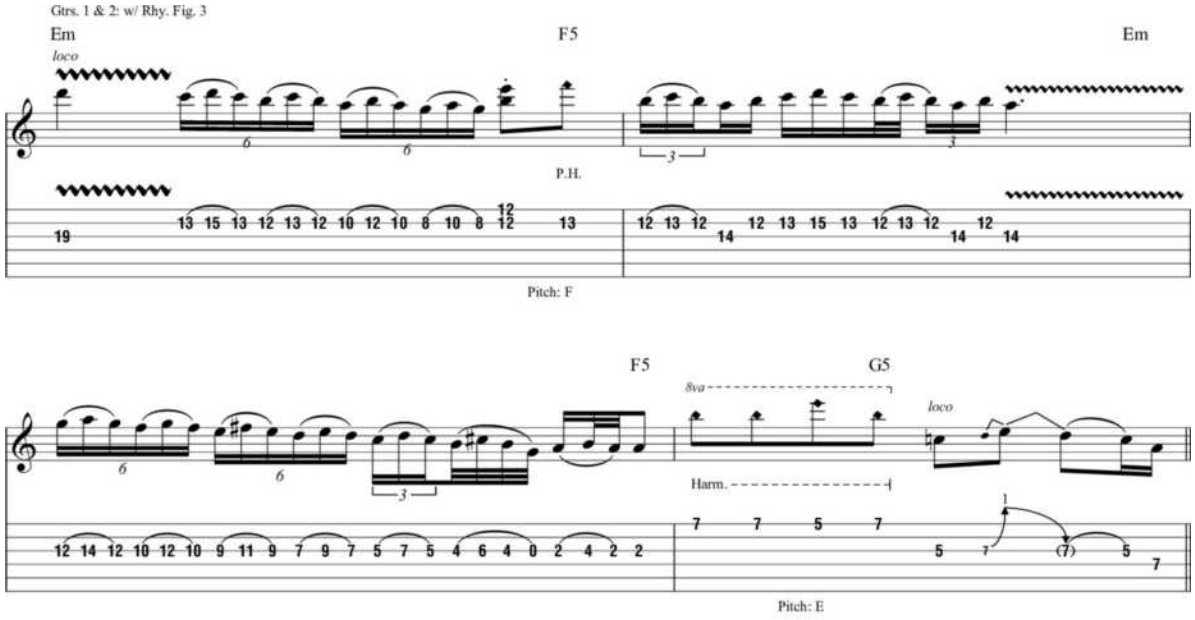
Fill 1
Gtrs. 1 & 2



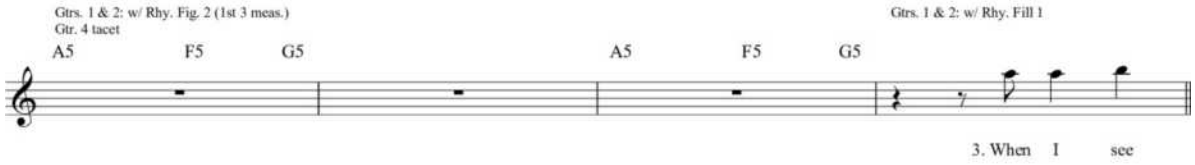
Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas., 8 times)

Gtr. 4 (dist.)



Interlude



Verse

Pre-Chorus

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas., till fade)
Gtr. 3: w/ Riff A (4 times)

Redneck

Words and Music by Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler

Verse
N.C.
D5
C5 D5
Wow!
1. So god - damn
2. Just one time
P.M.
C5 D5 E♭5 F5 C5 D5
C5 D5 E♭5 F5
eas - y to write this,
you got a rea - son,
you make it spill on the page.
heard you had noth - in' to lose.
Riff C
End Riff C
Gtrs. 1 & 2: w/ Riff C
C5 D5
C5 D5 E♭5 F5
But so drunk on your - self, self - right - eous, a
A blind preach - er for the pin - eyed con - gre - ga -
C5 D5
A5 A♭5 G5 C5
laugh - ing stock of your own fuck - ing stage.
- tion, it must be eas - y to lose.
Gtrs. 1 & 2
P.M.

Pre-Chorus
Half-time feel
D5
Oh, but I ain't one to call names
Riff D
End Riff D
P.M.
P.M.
P.M.
Gtrs. 1 & 2: w/ Riff D (2 times)
or throw stones in a house of glass. You try me.
Chorus
End half-time feel
N.C.
Gtrs. 1 & 2: w/ Riff B
D5
Shouted: This is a moth - er - fuck - in'
Gtrs. 1 & 2
P.M.
P.M.
P.M.
A5 A♭5 G5 C5 D5
in - vi - ta - tion, the on - ly one you could ev - er need. This is a moth - er - fuck - in'
1.
N.C.
D5
in - vi - ta - tion. You try me.
Gtrs. 1 & 2
P.M.
P.M.
P.M.

2.
Guitar Solo
D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5
Gtr. 3 (dist.)
f
Rhy. Fig. 1
End Rhy. Fig. 1
Gtrs. 1 & 2
*P.M.
*P.M. causes the F5 chords to sound sharp.
Gtr. 3 tacet
D5
N.C.
Gtr. 3
pp
Gtr. 1
Gtr. 2
Interlude
D5
N.C.
Play 3 times
Riff E
End Riff E
Gtrs. 1 & 2
P.M.

Gtrs. 1 & 2: w/ Riff E
D5
N.C.
Ah.
You can
Bridge
D5
N.C.
tell the same lie a thou - sand times, but it
Riff F
End Riff F
Gtrs. 1 & 2
P.M.
Gtrs. 1 & 2: w/ Riff F (2 times)
D5
N.C.
D5
N.C.
nev - er gets an - y more true.
So close your eyes once more and once more be - lieve that they
Interlude
Gtr. 1 tacet
D5
D5
all still be - lieve in you.
Gtrs. 1 & 2
Gtr. 2
P.M.
P.M.
N.C.
Just one
P.M.
P.M.
P.M.
P.M.

Chorus

Gtrs. 1 & 2: w/ Riff B (1st 4 meas.)

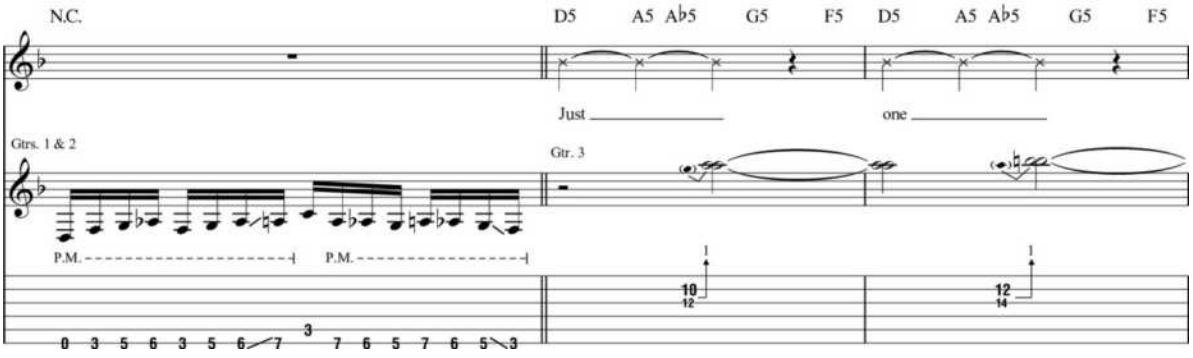
Gtrs. 1 & 2: w/ Riff A

Gtrs. 1 & 2: w/ Riff B (last 4 meas.)

Outro

Half-time feel

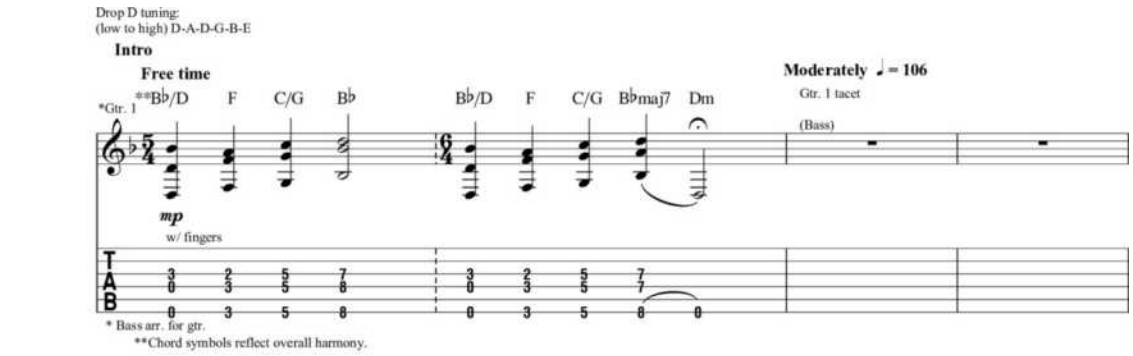
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

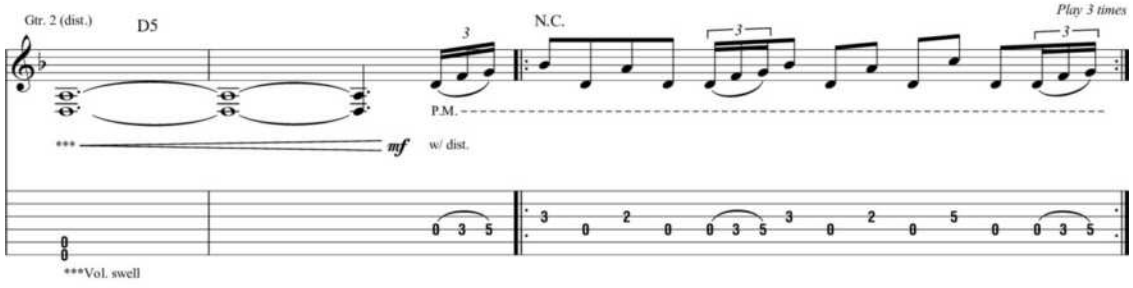


D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5
time, you try me. Just
D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5
one time, you try me.
8va
D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5 D5 A5 A♭5 G5 F5 D5
You try me.
8va
Gtr. 3
fdbk.
Gtrs. 1 & 2
P.M.
P.M.
P.M.

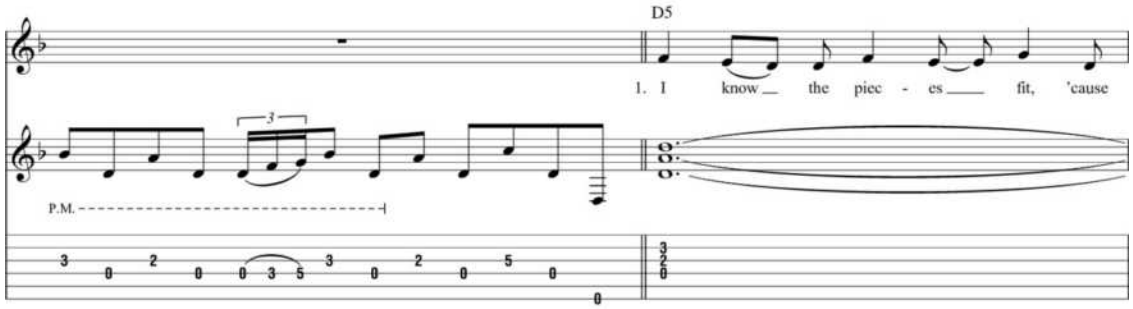
Schism

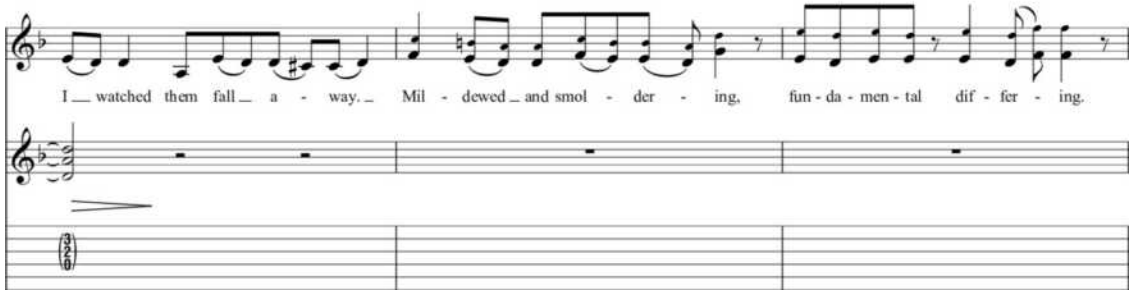
Words and Music by Maynard James Keenan, Adam Jones, Daniel Carey and Justin Chancellor

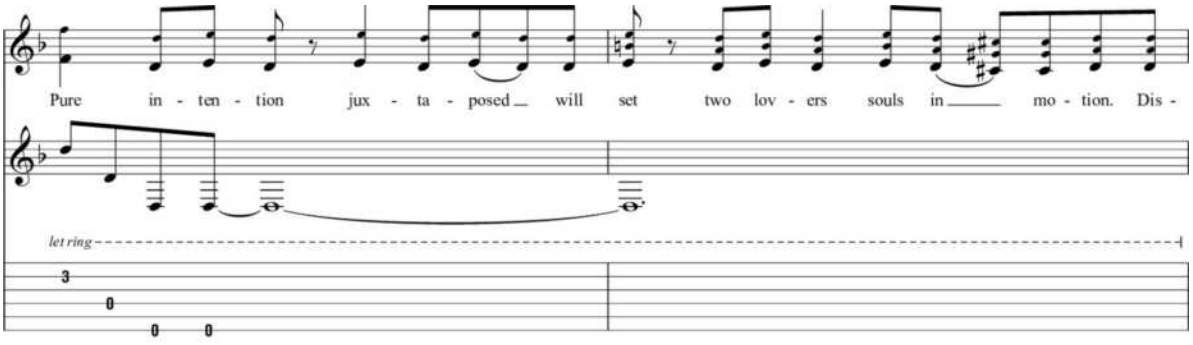


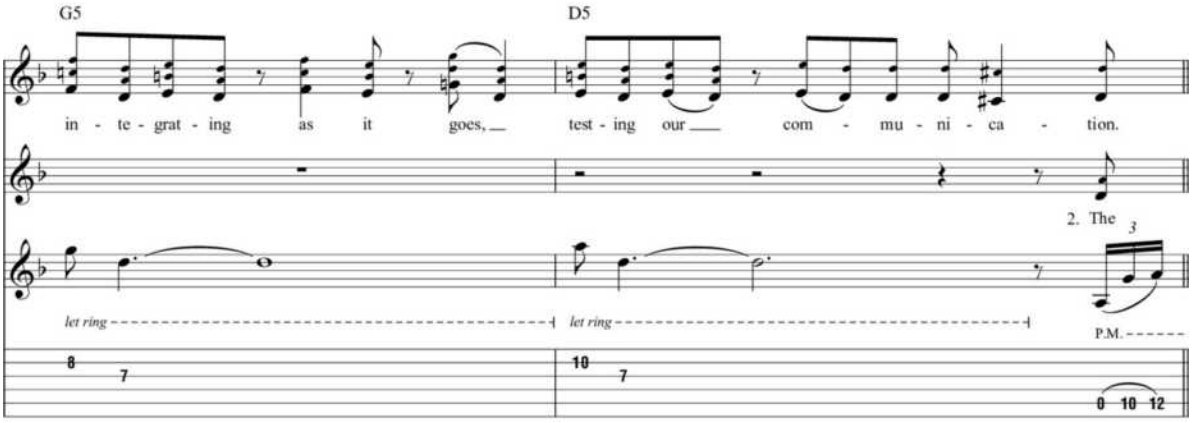


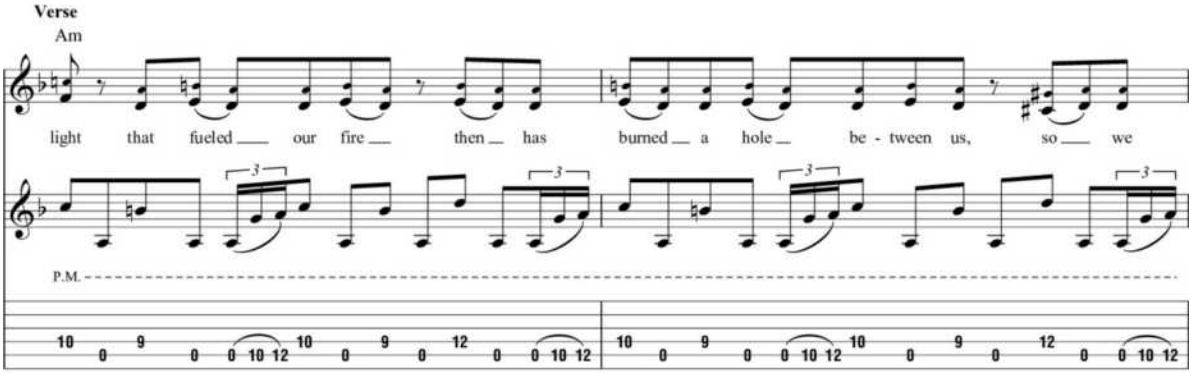
Verse

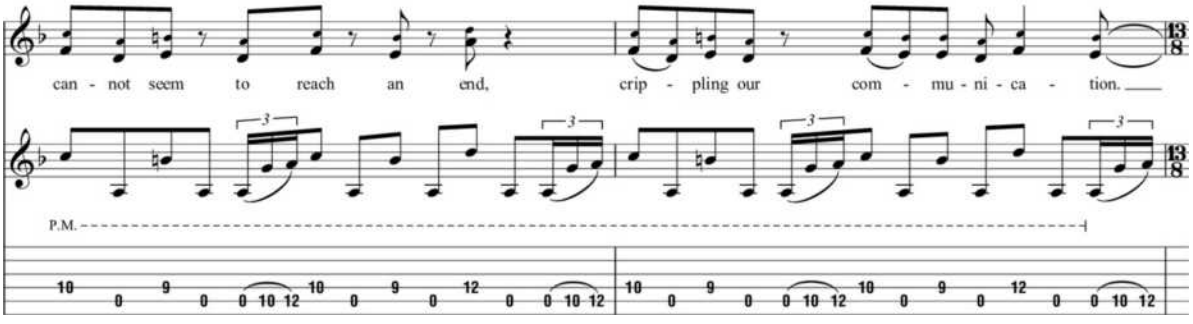





Pure in - ten - tion jux - ta - posed will set two lov - ers souls in mo - tion. Dis -
let ring


G5
D5
in - te - grat - ing as it goes, test - ing our com - mu - ni - ca - tion.
2. The
let ring
let ring
P.M.


Verse
Am
light that fueled our fire then has burned a hole be - tween us, so we
P.M.


can - not seem to reach an end, crip - pling our com - mu - ni - ca - tion.
P.M.

Interlude

Am

Play 3 times

Riff A

End Riff A

P.M.

*Sing 1st time only.

Verse

2nd time, Gtr. 2: w/ Riff C (3 1/2 times)
2nd time, Gtr. 3: w/ Rhy. Fill 1

Dm

2nd time, Gtr. 3 tacet

3. I know the piec - es fit, 'cause I watched them tum - ble down.
was a time that the piec - es fit, but I watched them fall a - way.

Riff B

End Riff B

P.M.

Gtr. 2: w/ Riff B (2 1/2 times)

No fault, none to blame. It does - n't mean I don't de - sire. So
Mil - dewed and smol - der - ing, stran - gled by our cov - et - ing. I've

Riff C
Gtr. 2

P.M.

Rhy. Fill 1
Gtr. 3

point the fin - ger, blame the oth - er. Watch the tem - ple top - ple o - ver. To
done the math e - nough to know the dan - gers of our sec - ond guess - ing.

1st time, Gtr. 2: w/ Fill 1
2nd time, Gtr. 2: w/ Fill 2

bring the piec - es back to - geth - er, re - dis - cov - er com - mu - ni - ca - tion.
Doomed to crum - ble, un - less we grow, strength - en our com - mu - ni - ca - tion.

Interlude

Gtr. 2: w/ Riff A (3 times)
Am

To Coda

Gtr. 2

Bridge

D5 F5 G5 F5 G5 D5 F5 G5 F5 G5

The po - e - try that comes from the squar - ing off be - tween

Rhy. Fig. 1

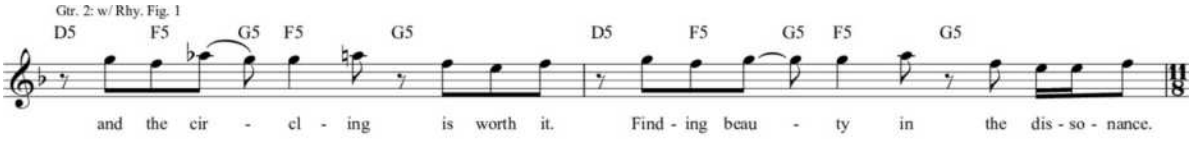
End Rhy. Fig. 1

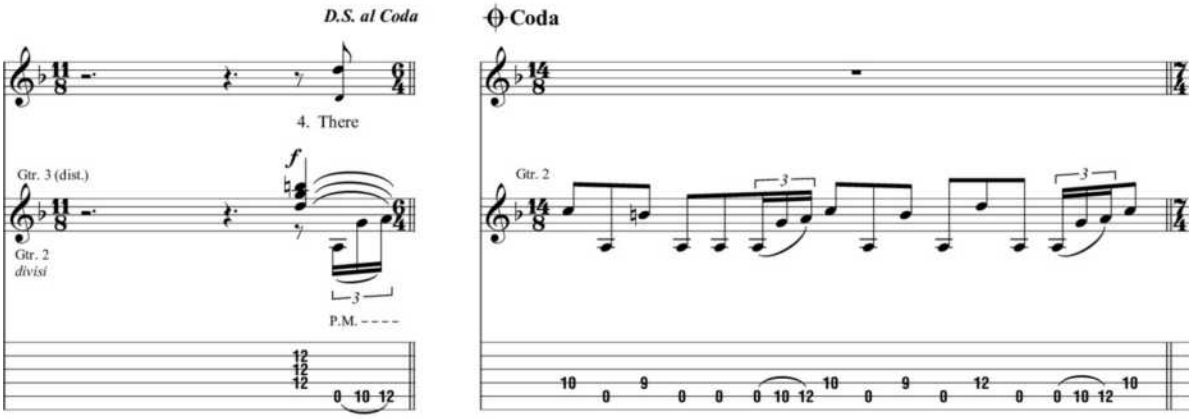
Fill 1
Gtr. 2

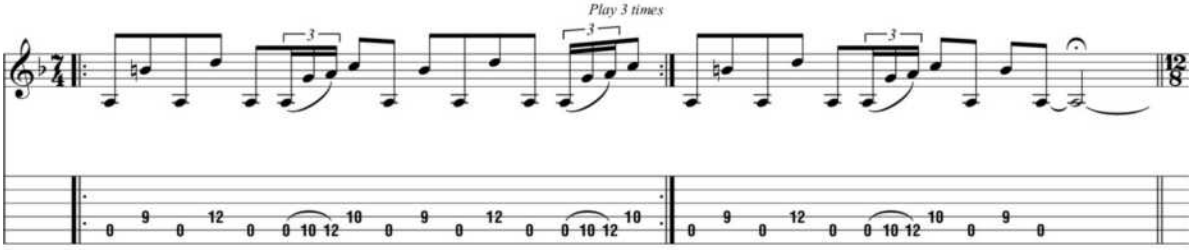
P.M.

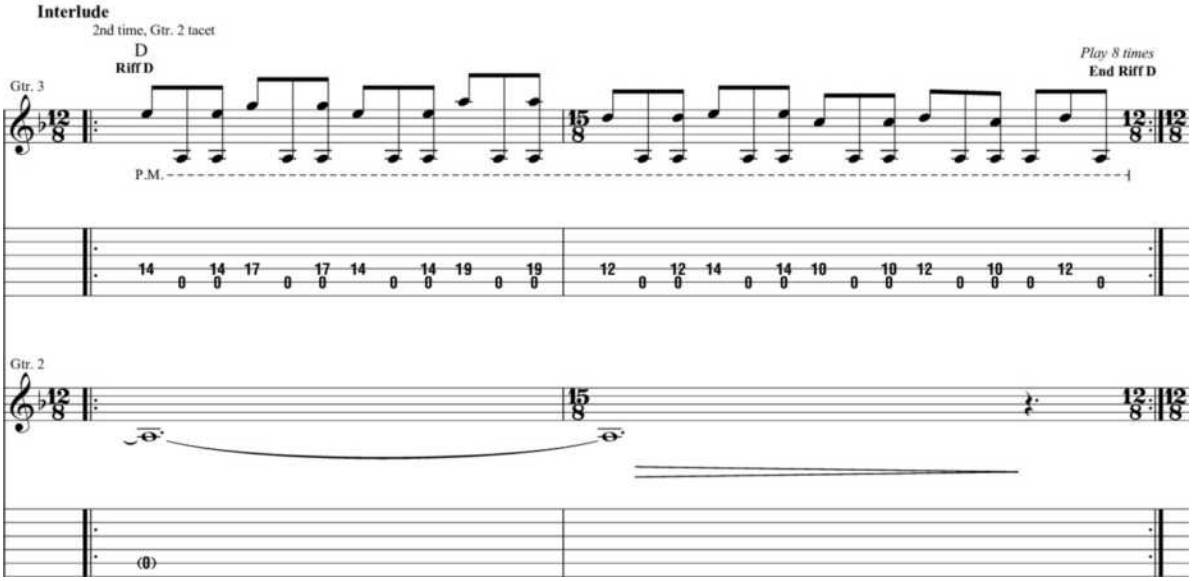
Fill 2
Gtr. 2

P.M.

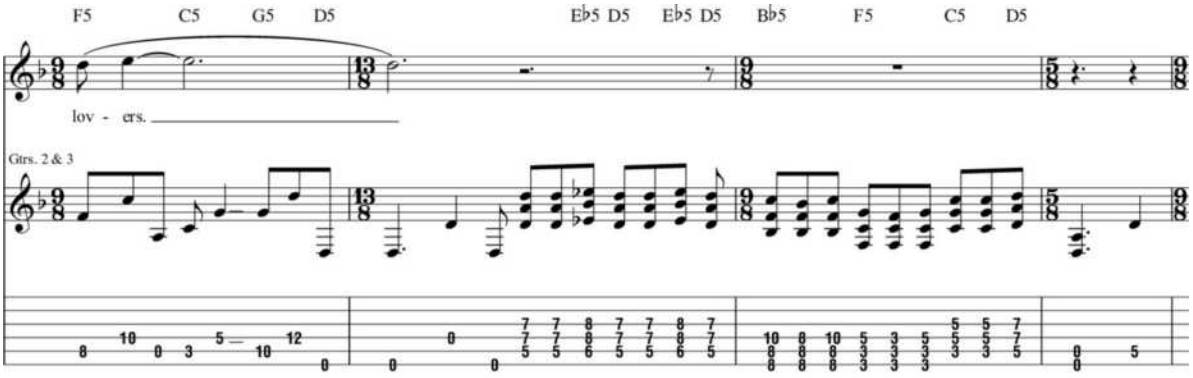

Gtr. 2: w/ Rhy. Fig. 1
D5 F5 G5 F5 G5 D5 F5 G5 F5 G5
and the cir - cl - ing is worth it. Find - ing beau - ty in the dis - so - nance.

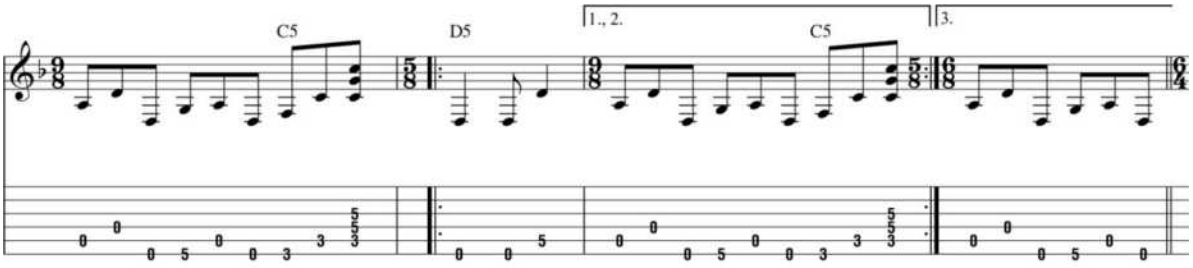

D.S. al Coda
Coda
4. There
Gtr. 3 (dist.)
Gtr. 2
divisi
P.M.
Gtr. 2


Play 3 times

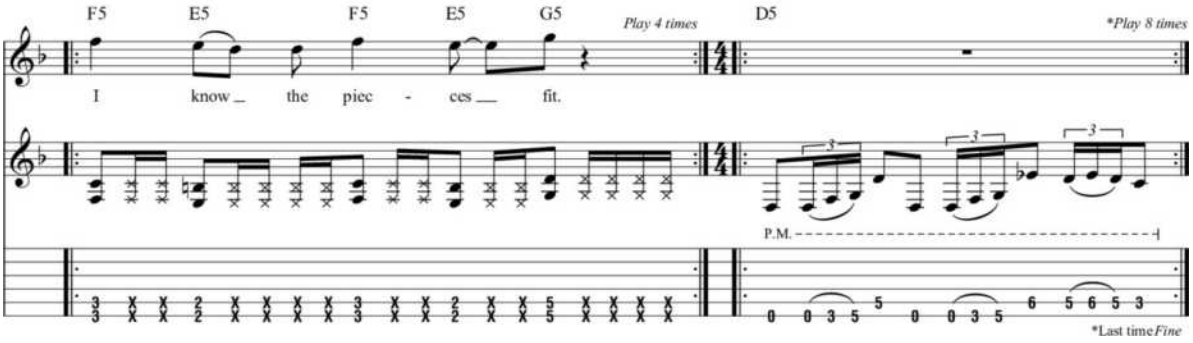

Interlude
2nd time, Gtr. 2 tacet
D
Riff D
Play 8 times
End Riff D
Gtr. 3
P.M.
Gtr. 2

Gtr. 3: w/ Riff D (4 times)
Fmaj13
Cold si - lence has a ten - den -
Am7
Fmaj13
cy to at - tro - phy an - y sense of com -
Am7
pas - sion.
Gtr. 3
P.M.
3
P.M.
F5 C5 G5 A5
Be - tween sup - pos - ed
Gtrs. 2 & 3
Riff E
End Riff E
Gtrs. 2 & 3: w/ Riff E
F5 C5 G5 A5
lov - ers. Be - tween sup - pos - ed


F5 C5 G5 D5 E♭5 D5 E♭5 D5 B♭5 F5 C5 D5
lov - ers.
Gtrs. 2 & 3

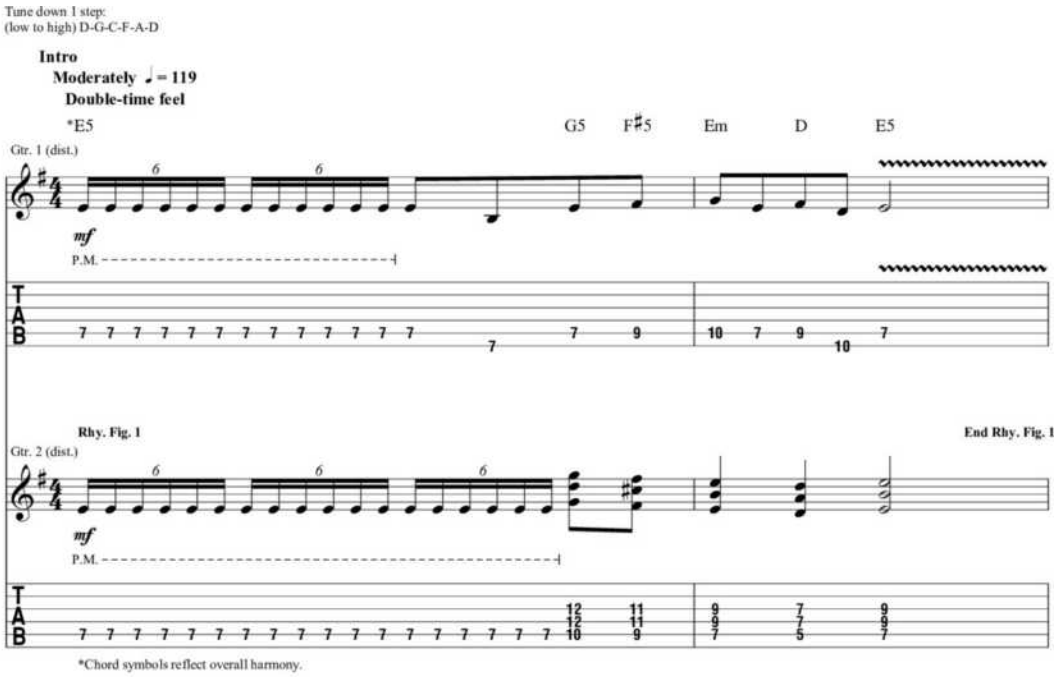

C5 D5 1., 2. C5 3.

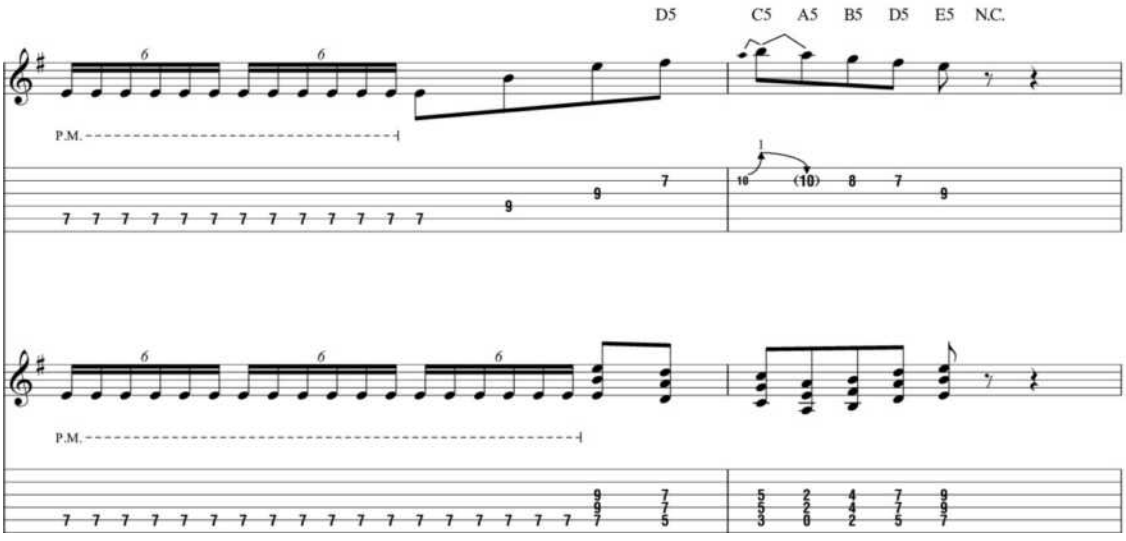
Outro
Play 3 times
F5 D5 E5 D5 F5 D5 E5 D5 G5 D5 F5 D5 E5 D5 F5 D5 E5 D5 G5
I know the piec - ces fit. I know the piec - ces fit.
P.M.


F5 E5 F5 E5 G5 Play 4 times D5 *Play 8 times
I know the piec - ces fit.
P.M.
*Last time Fine

Silent Night Bodom Night

Words and Music by Aleksi Laiho, Kimberly Goss, Aleksanteri Kuoppala, Jaska Raatikainen, Janne Wirman and Henri Seppala





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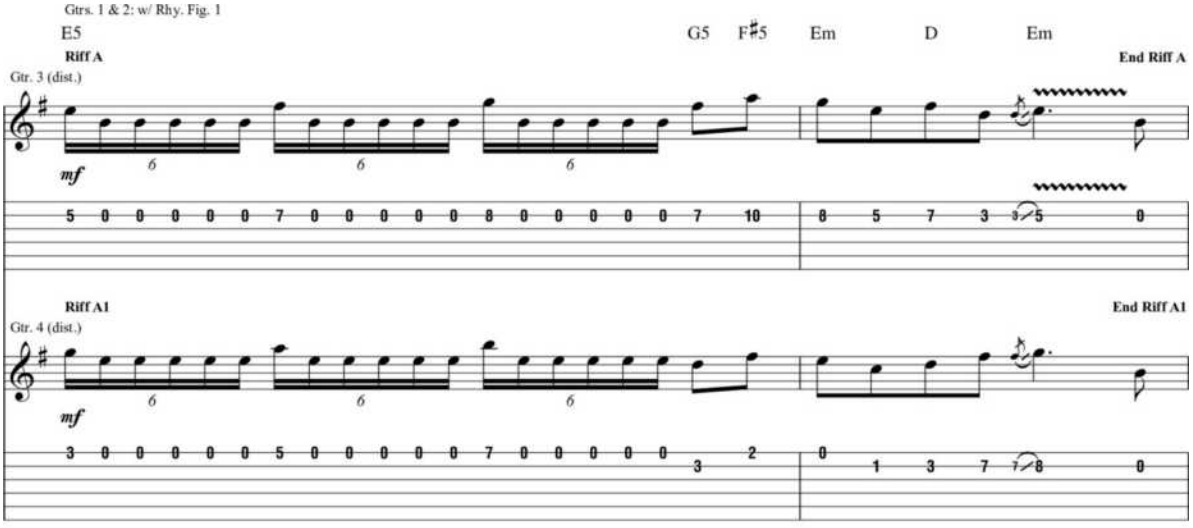
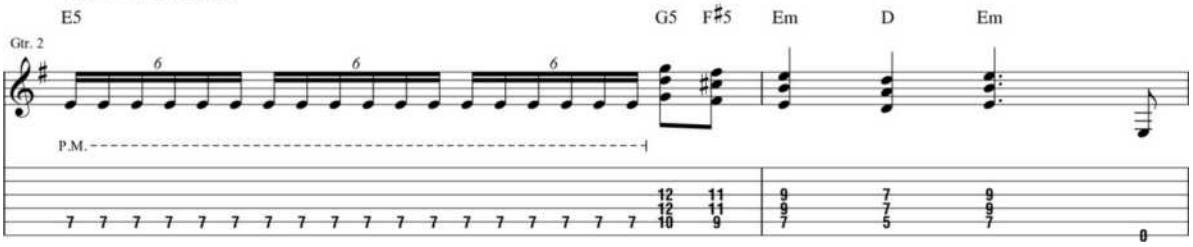
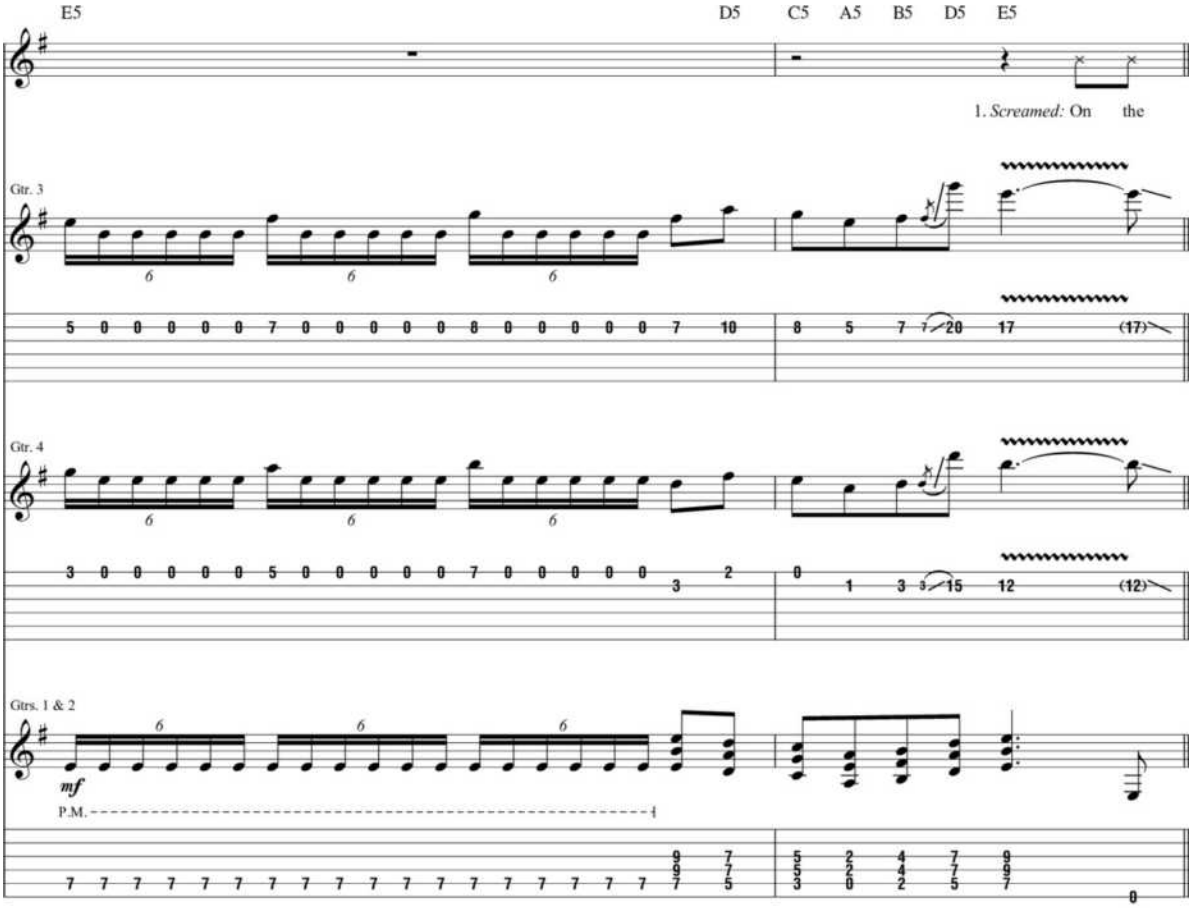
Gtrs. 1 & 2: w/ Rhy. Fig. 1



*Composite arangement

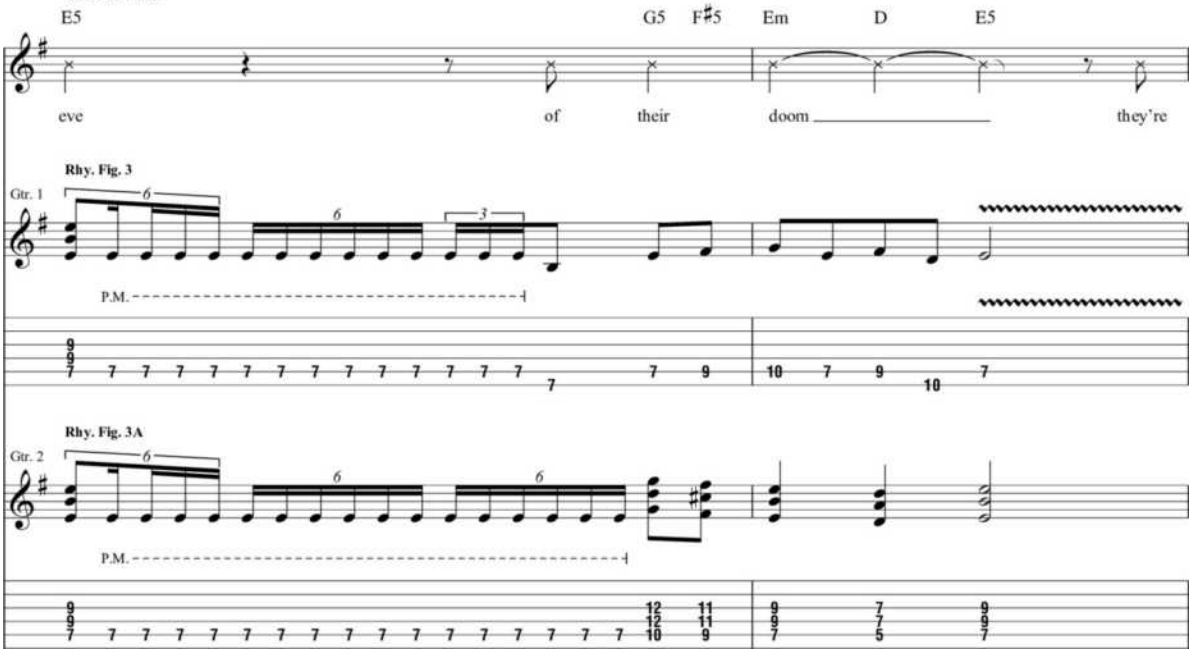
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 3 & 4: w/ Riffs A & A1

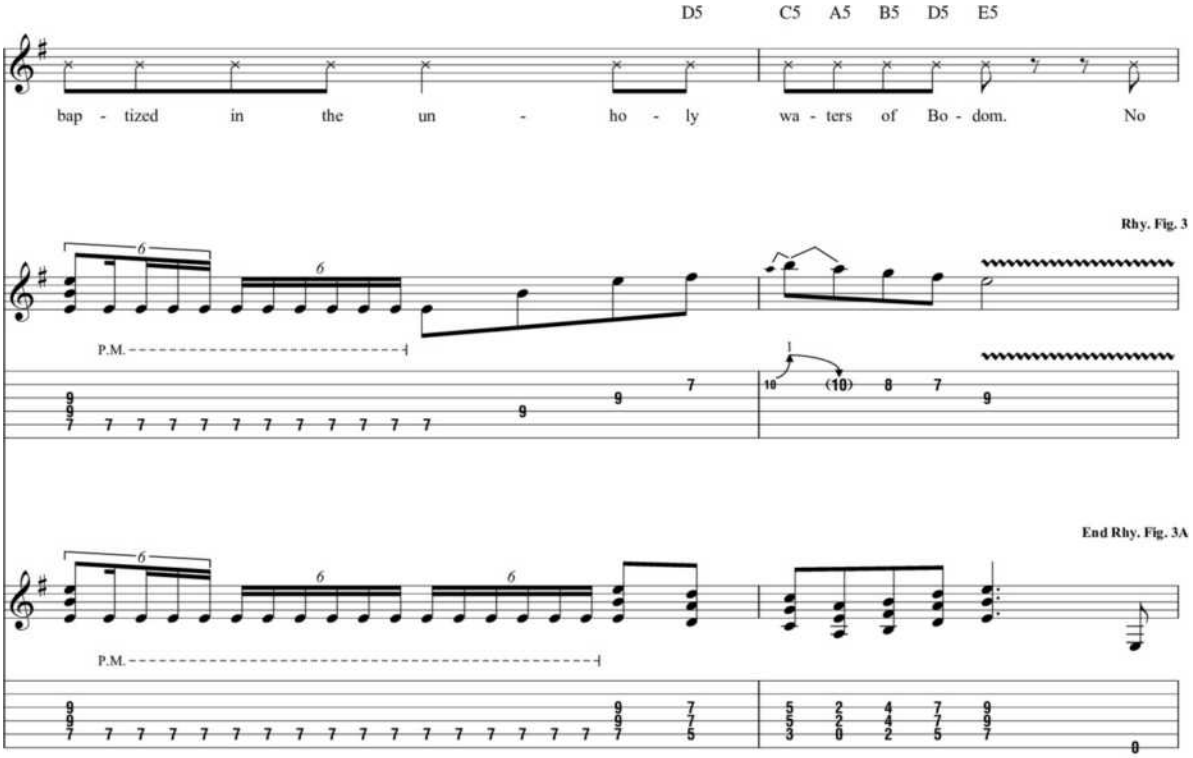




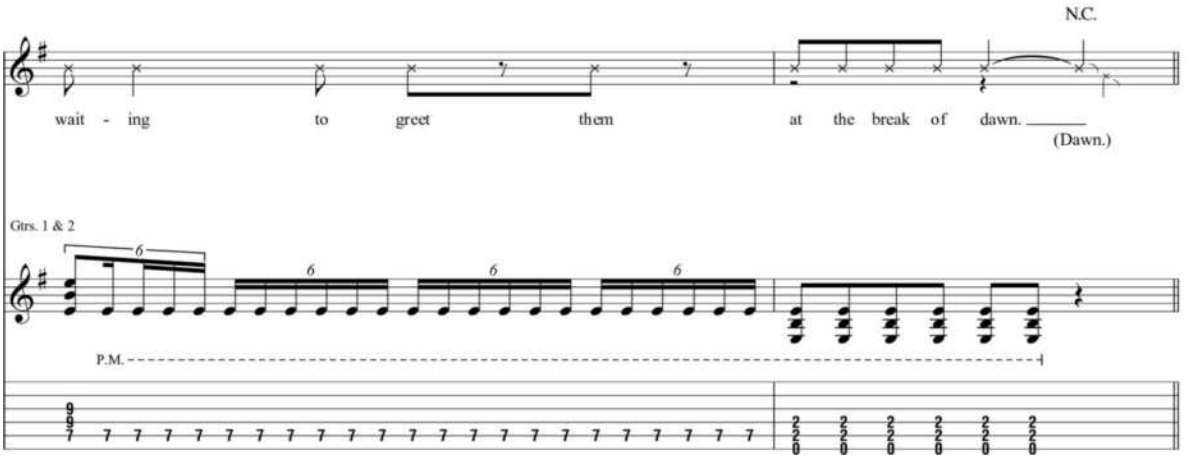
Verse

Gtrs. 3 & 4 tacet



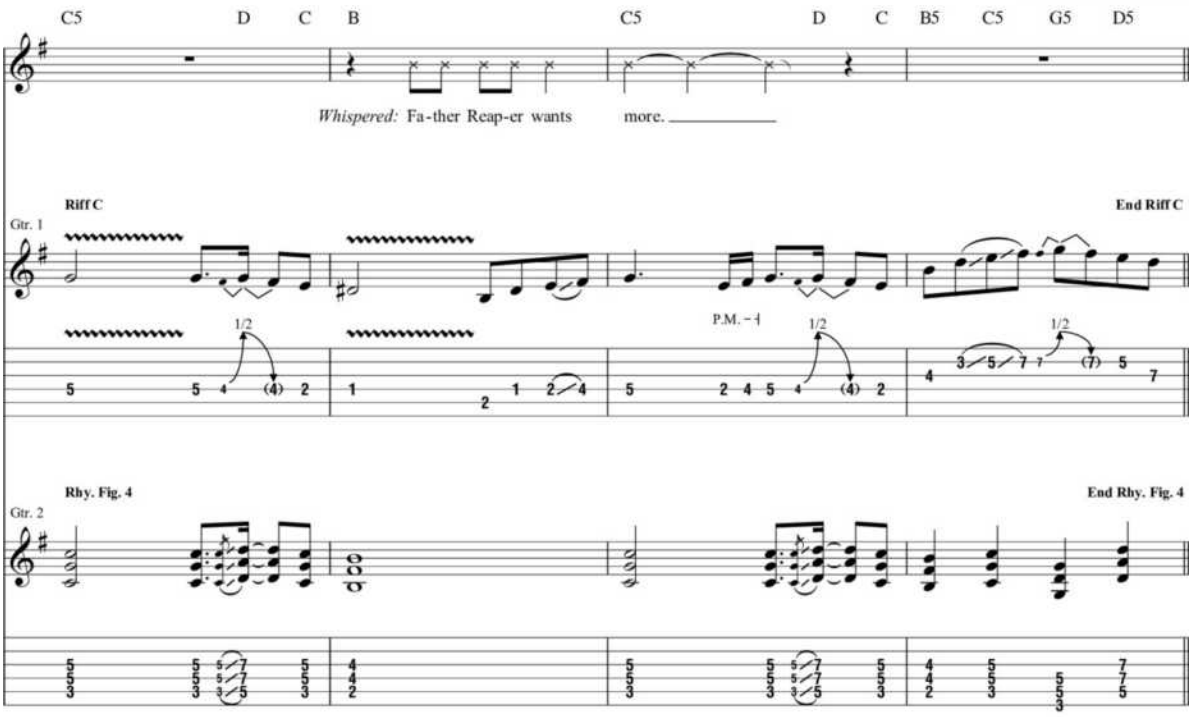

D5 C5 A5 B5 D5 E5
bap - tized in the un - ho - ly wa - ters of Bo - dom. No
Rhy. Fig. 3
P.M.
End Rhy. Fig. 3A
P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1st 2 meas.)
G5 F♯5 Em D E5
hint of the tor - ture a -


N.C.
wait - ing to greet them at the break of dawn.
(Dawn.)
Gtrs. 1 & 2
P.M.

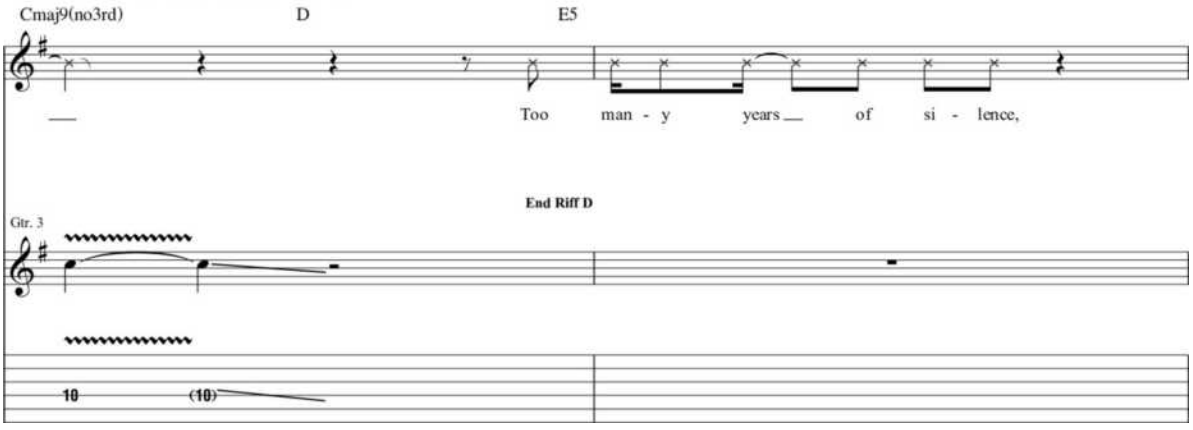
Interlude

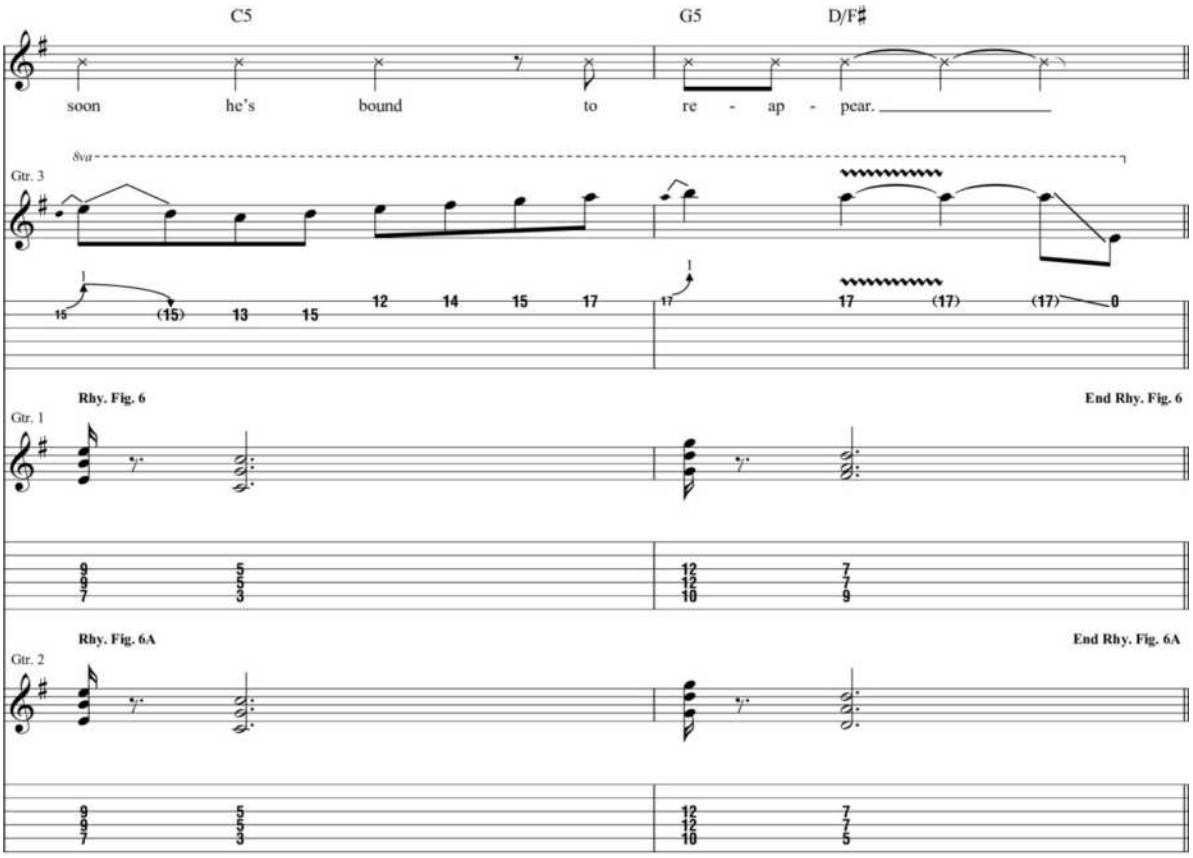
End double-time feel

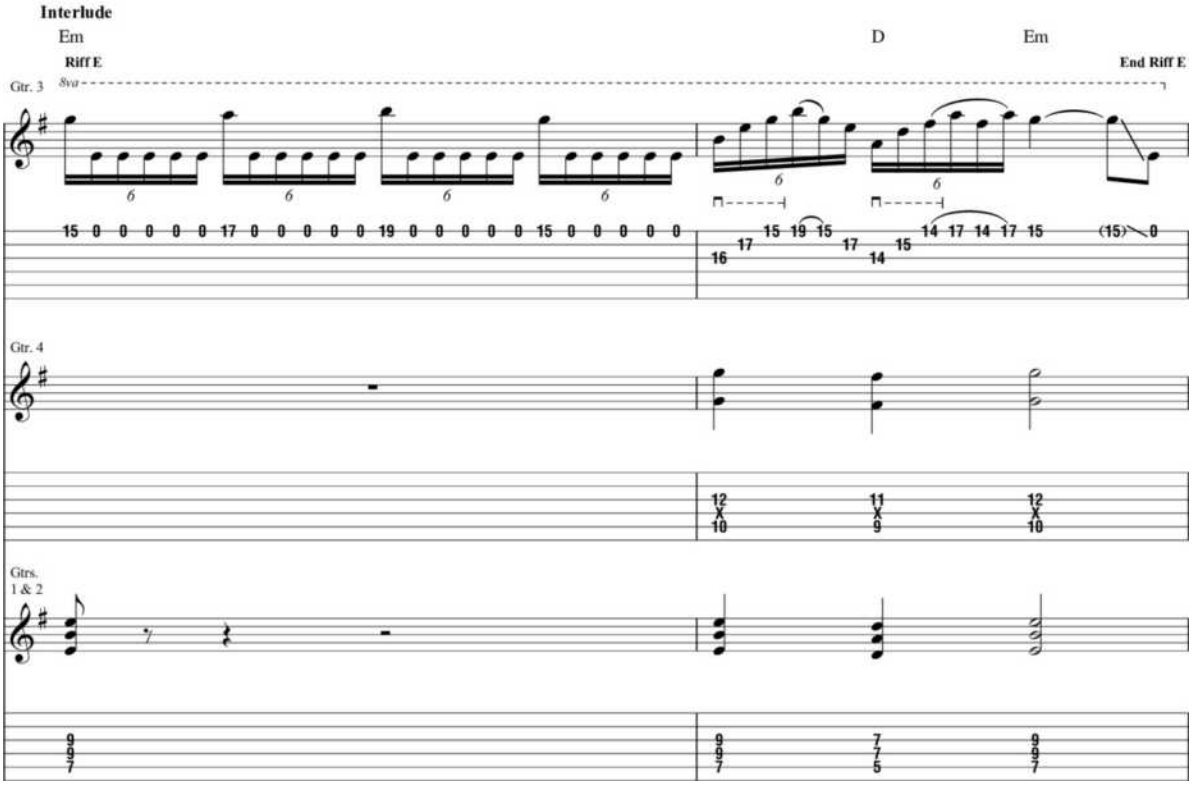


Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A (1st 2 meas.)

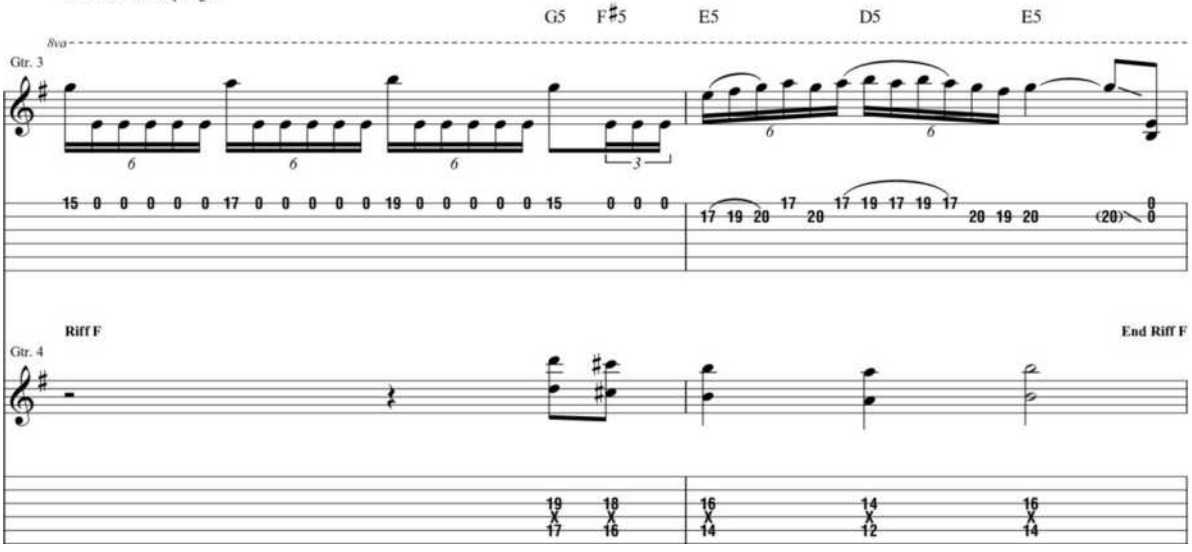



C5
G5
D/F♯
soon he's bound to re - ap - pear.
8va
Gtr. 3
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 1
Rhy. Fig. 6A
End Rhy. Fig. 6A
Gtr. 2


Interlude
Em
D
Em
Riff E
End Riff E
8va
Gtr. 3
Gtr. 4
Gtrs.
1 & 2

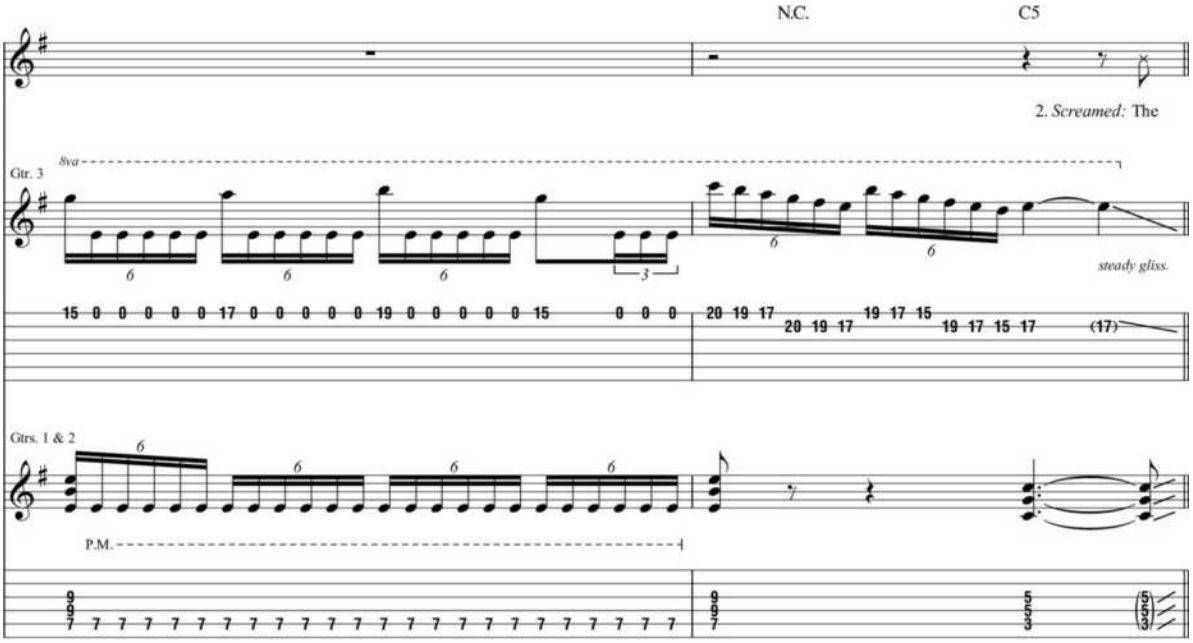
Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1



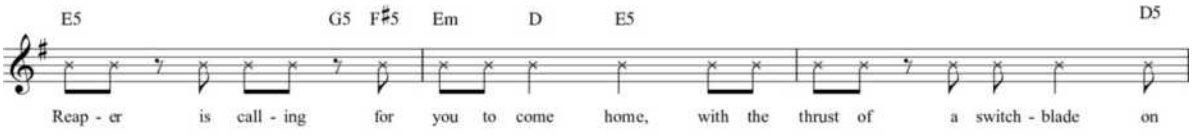
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5
C5
D
Em
8va
F♯5
A5
G♯5
F♯5
E5
F♯5
8va
Gtr. 3
Gtr. 4
Gtr. 1
P.M.
Gtr. 2

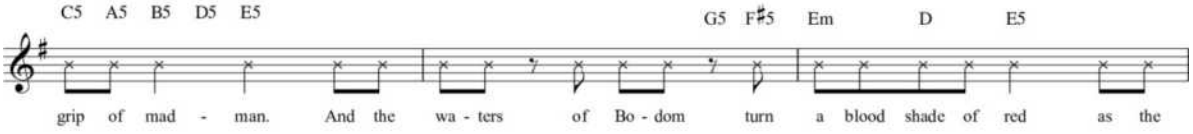
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff E
Gtr. 4: w/ Riff F



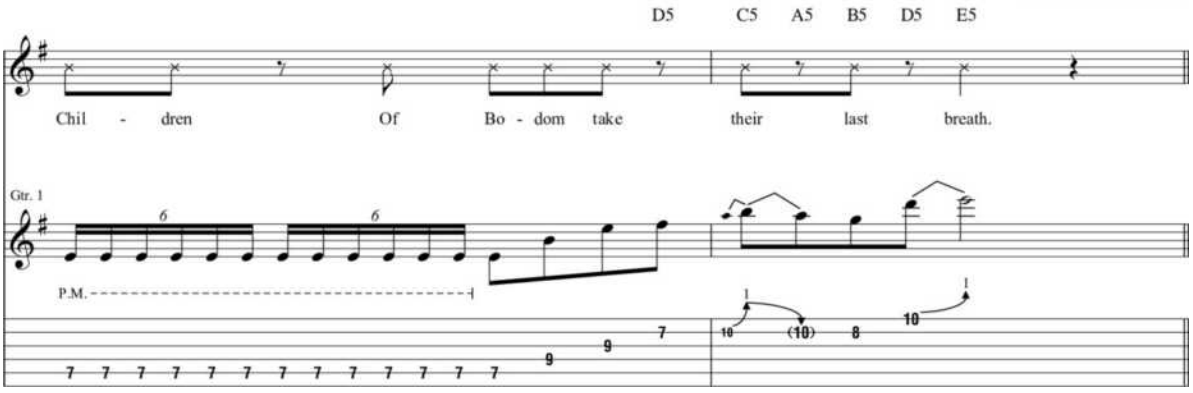
Verse

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3A, (2 times, simile)



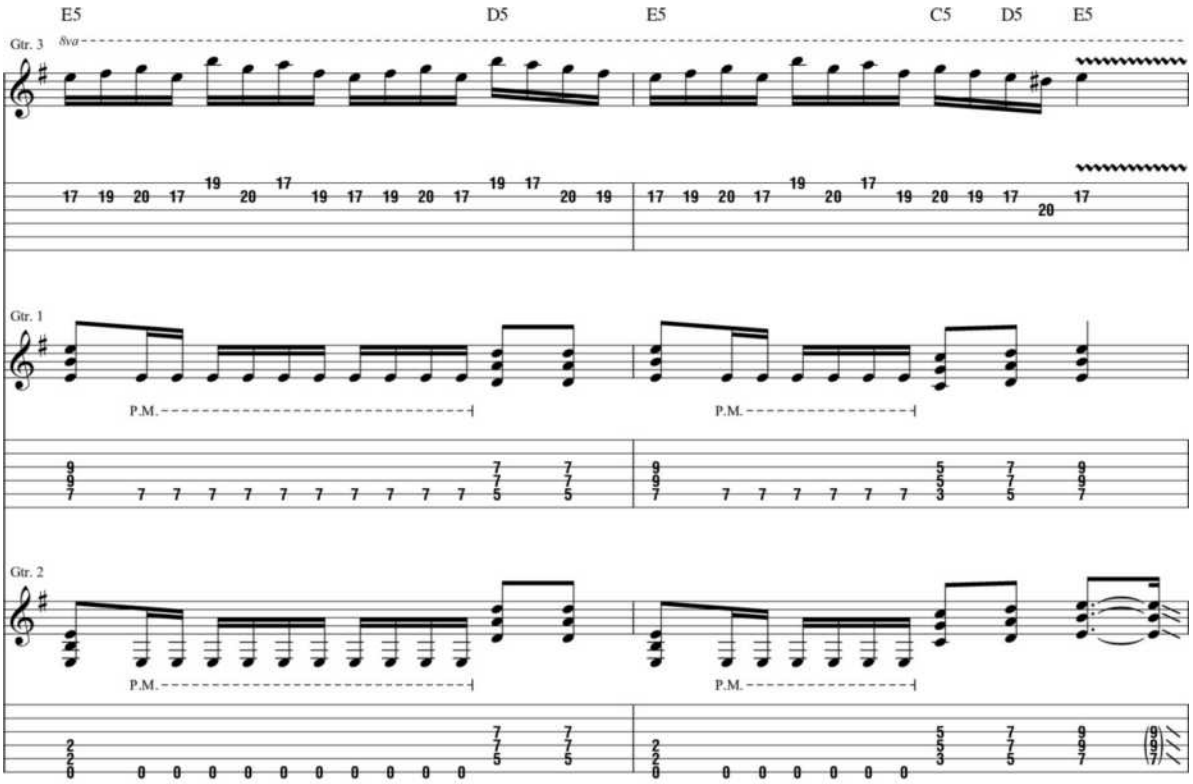


End double-time feel

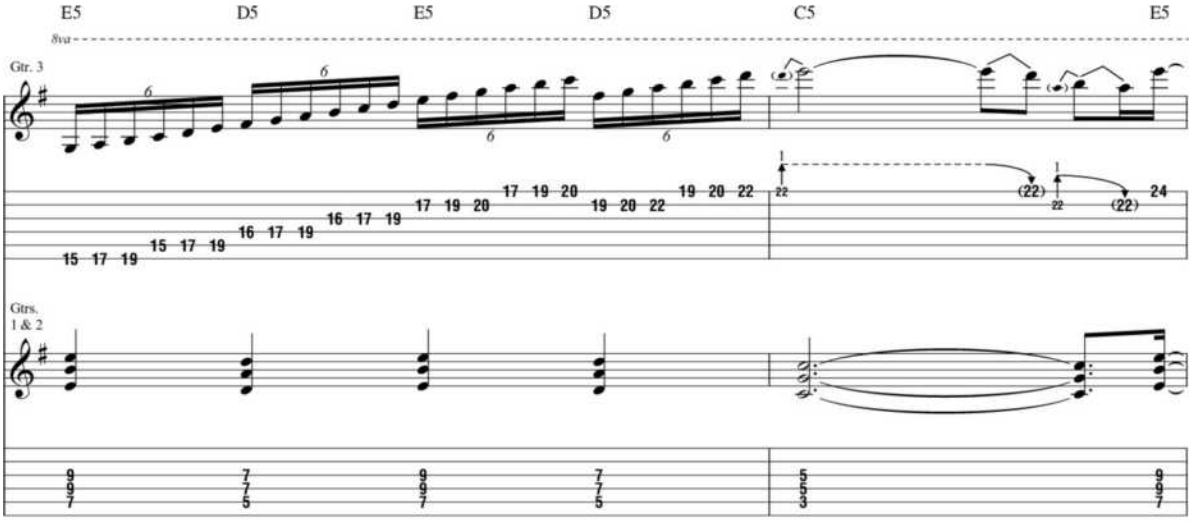


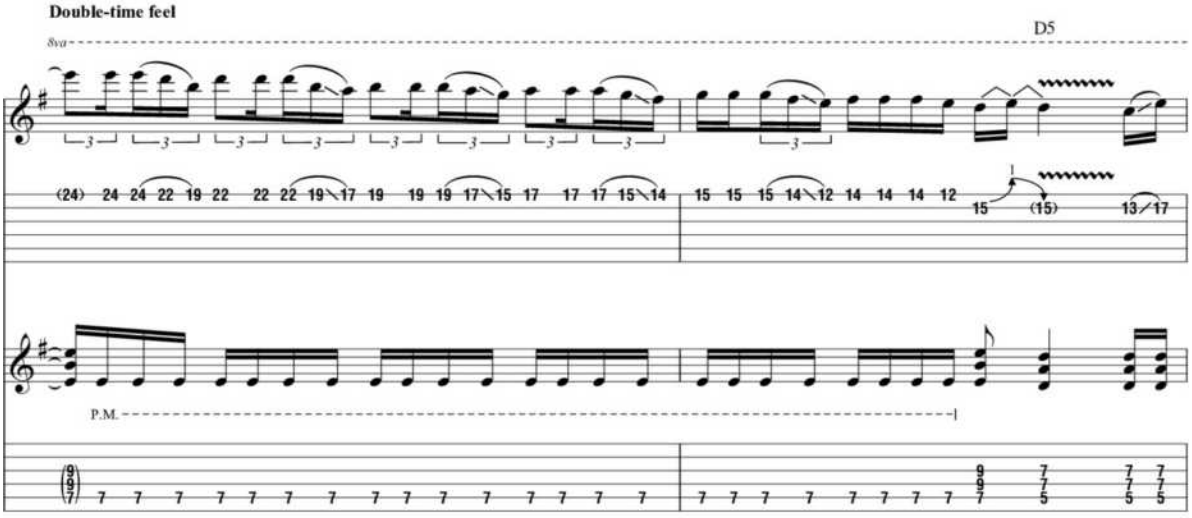
Interlude

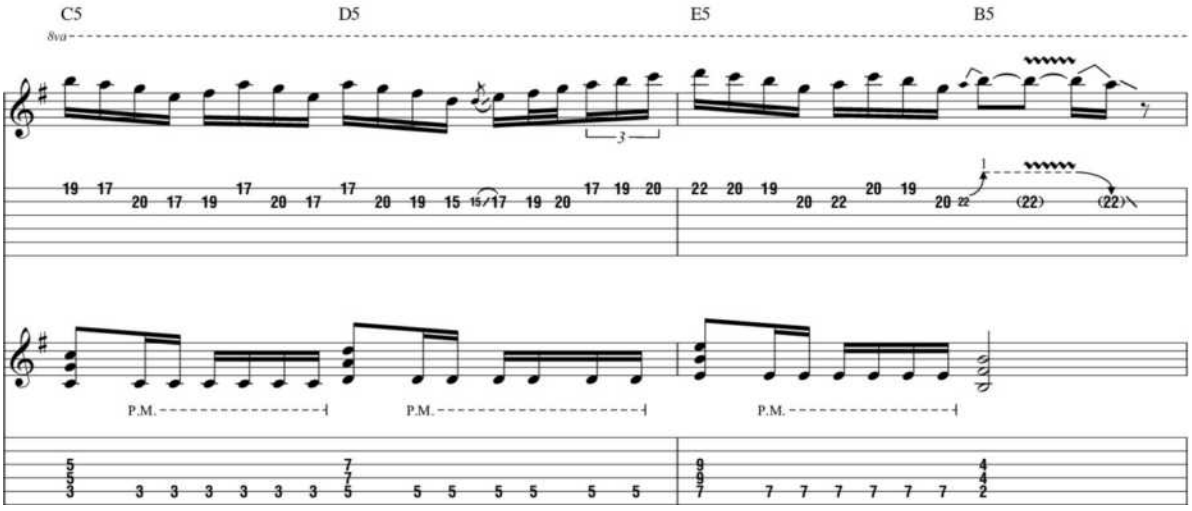
E5 N.C.
E5 N.C.
E5 N.C.
Gtrs. 1 & 2
C5
E5
F5
P.M.
P.M.
P.M.
E5
G5
F♯5
C5
E5
Gtr. 1
Gtr. 2
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
F5
A5
B5
C5
D
P.M.
P.M.

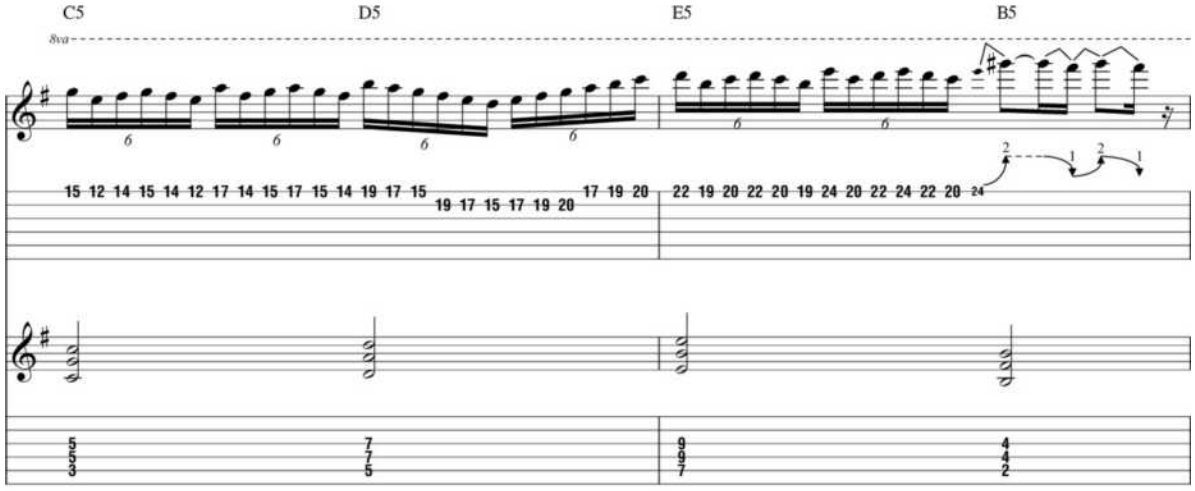

E5
D5
E5
C5
D5
E5
Gtr. 3
8va
Gtr. 1
P.M.
Gtr. 2
P.M.

E5
D5
E5
C5
8va
P.M.
P.M.
P.M.
P.M.

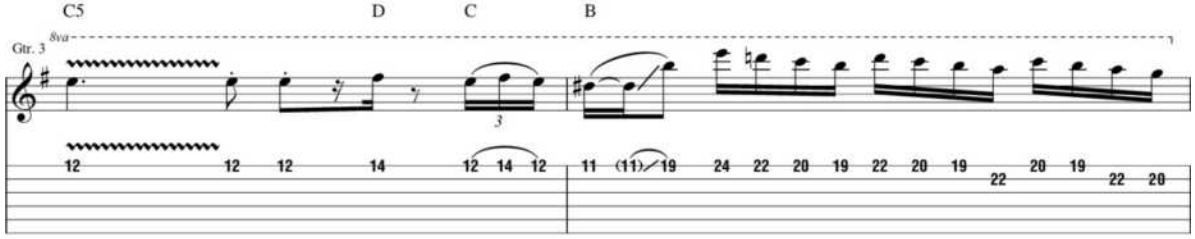

E5
D5
E5
D5
C5
E5
8va
Gtr. 3
Gtrs.
1 & 2


Double-time feel
D5
8va
P.M.

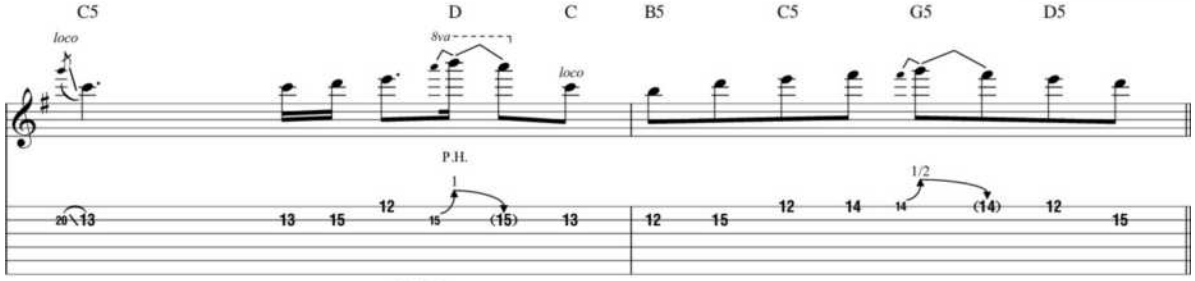

C5
D5
E5
B5
8va
P.M.
P.M.
P.M.



Gtr. 1: w/ Riff C
Gtr. 2: w/ Rhy. Fig. 4



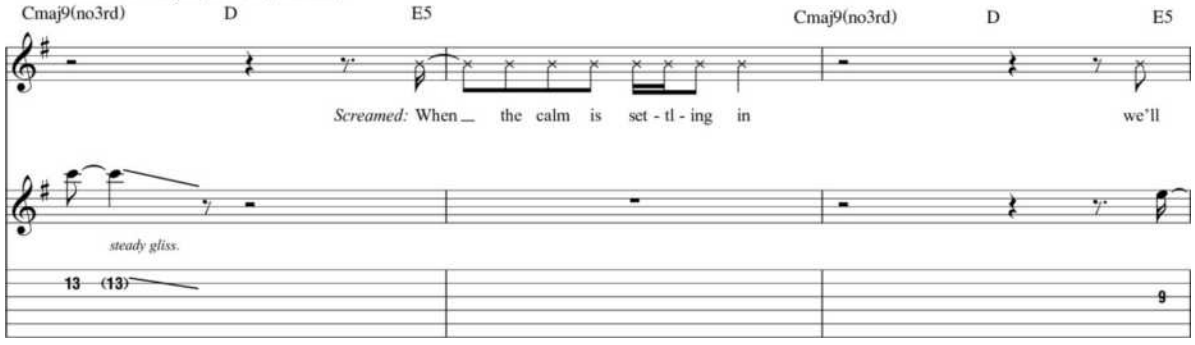
End double-time feel

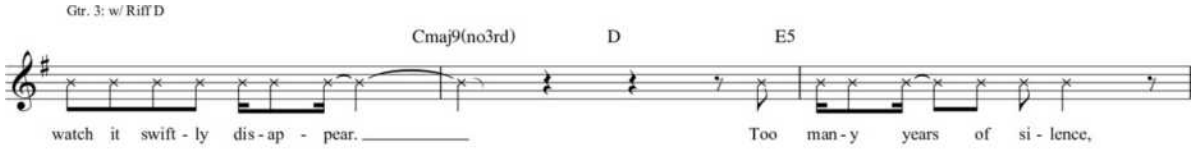


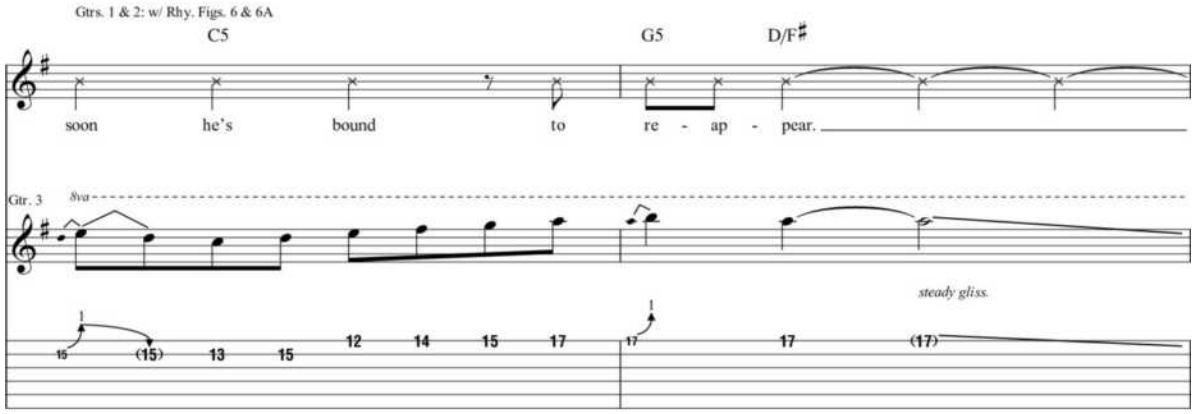
Pitch: B

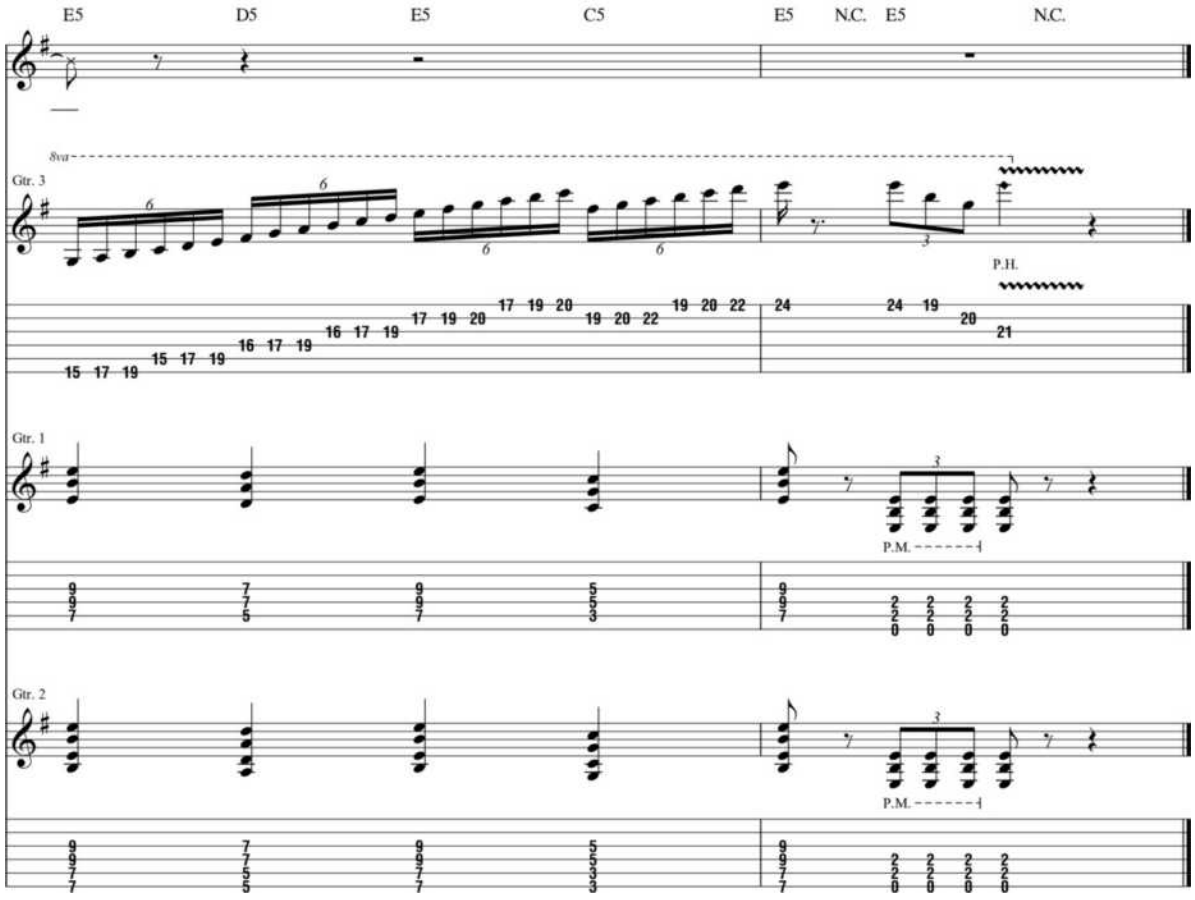
Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A (1 1/2 times)



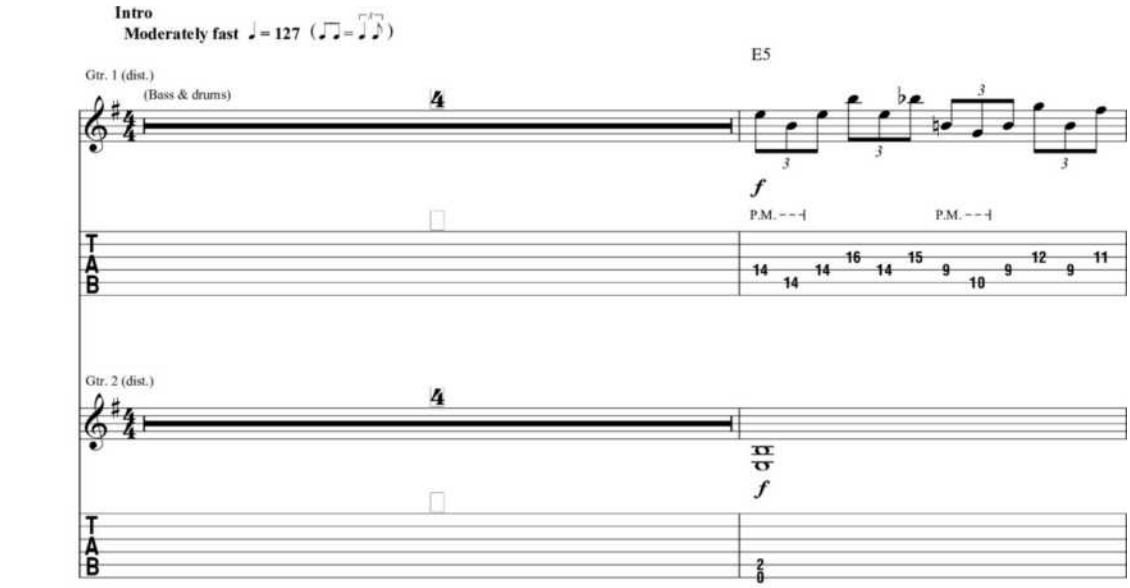

Gtr. 3: w/ Riff D
Cmaj9(no3rd)
D
E5
watch it swift - ly dis - ap - pear.
Too man - y years of si - lence,

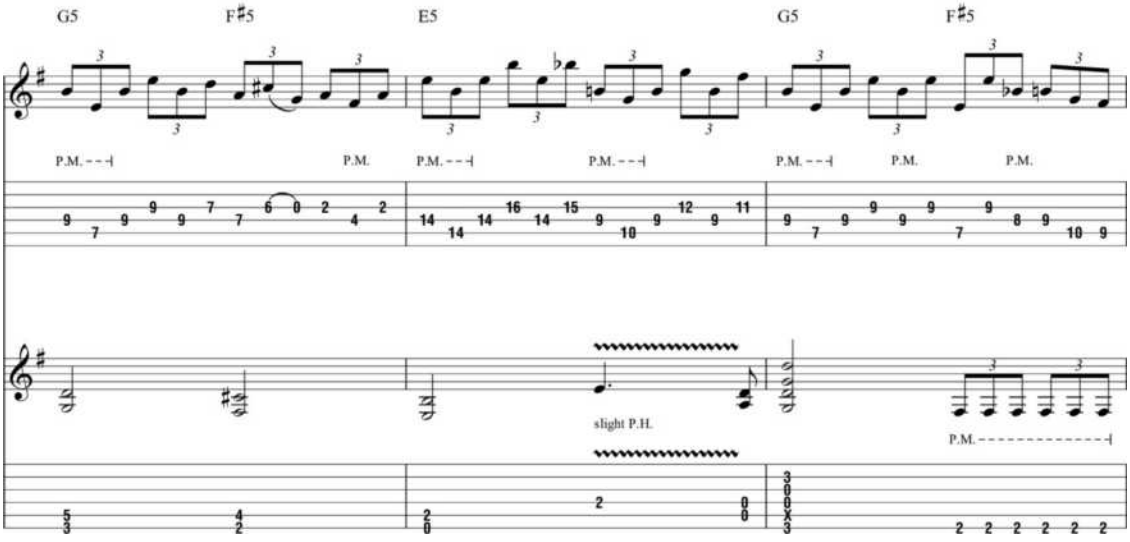

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A
C5
G5
D/F♯
soon he's bound to re - ap - pear.
Gtr. 3
8va
steady gliss.


E5
D5
E5
C5
E5
N.C.
E5
N.C.
8va
Gtr. 3
P.H.
Gtr. 1
P.M.
Gtr. 2
P.M.

Souls Of Black

Words and Music by Charles Billy, Gregory Christian, Luciano Clemente, Eric Peterson and Alexander Skolnick





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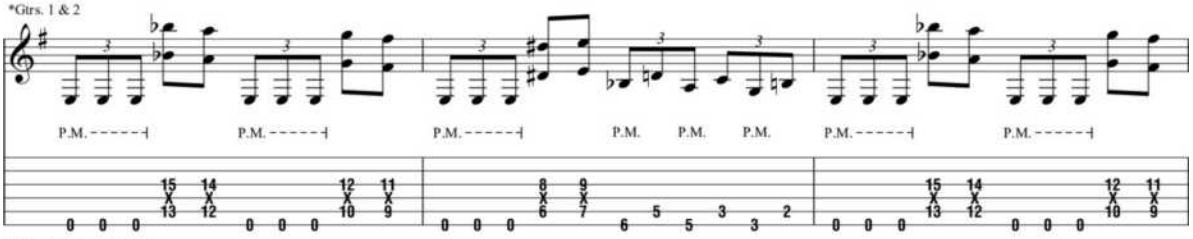
**E5

*Gtrs. 1 & 2



*Composite arrangement

**Chord symbols reflect implied harmony.

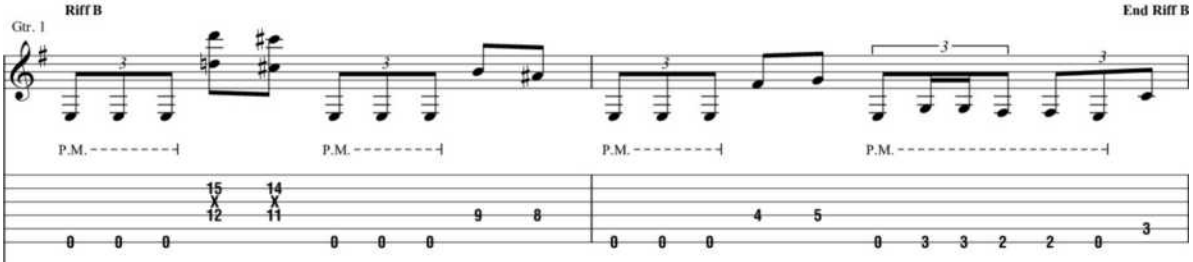
Riff A

End Riff A

Riff B

End Riff B

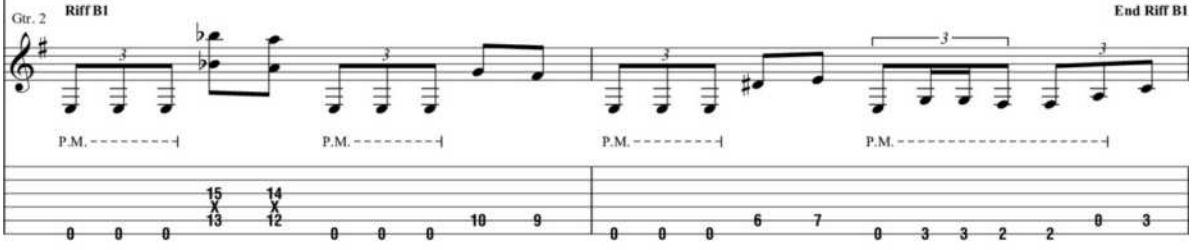
Gtr. 1



Riff B1

End Riff B1

Gtr. 2



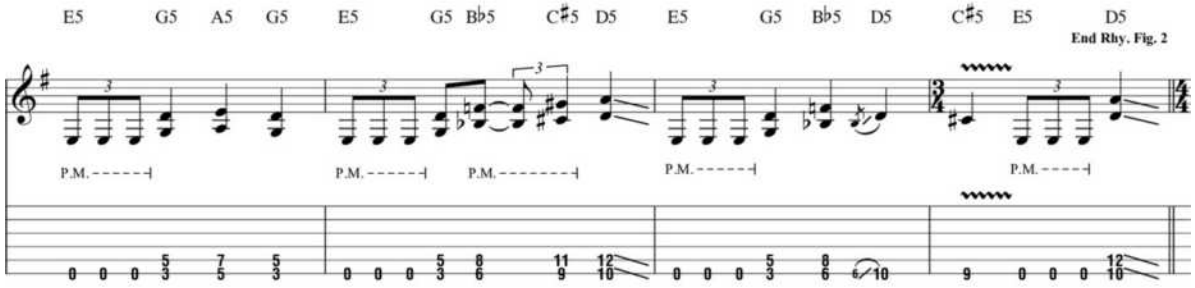
B♭5 A5 N.C. E5 G5 A5 G5

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

Rhy. Fig. 2

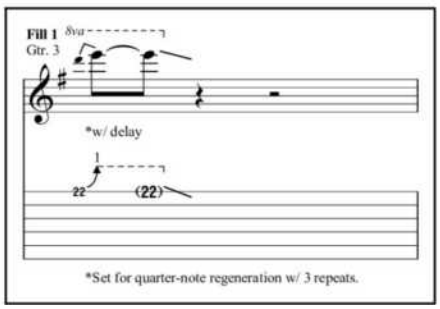


𝄋 Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2
3rd time, Gtr. 3: w/ Fill 1

1. Oh, can't you see that the world we live in, po - lit - i - cal lies are just cor-p'rate de - ci - sions?
2. They got con-trol and the heart of a na - tion. So - cial bribes seem so gra-cious - ly
3. So put an end to this i - dol - i - za - tion, an - tag - o - niz - ing so com-mon - ly.

They'll take a - way all the hopes of their prom - is - es. They'll put an end to the land of the liv - in'.
as time goes by 'cause time, as you can see, will slow - ly die now for you and me.
O - pen your eyes 'cause the lies are so plain to see. Life goes on, there's no guar - an - tee.



Chorus

D♯5/A♯ E5/B E5 B♭5 A5 E5 F♯5 G5 E5

Look at the lost

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

D♯5/A♯ E5/B E5 B♭5 A5 E5 F♯5 G5

souls. They seem so

P.M. P.M. P.M. P.M. P.M.

D♯5/A♯ E5/B E5 B♭5 A5 E5 F♯5 G5 E5

black. Look at the lost

P.M. P.M. P.M. P.M. P.M.

*w/ echo set for half-note regeneration w/ 1 repeat.

To Coda

D♯5/A♯ E5/B E5 B♭5 A5 E5 G5

souls, souls of black.

P.M. P.M. P.M.

1.

Interlude

Gtrs. 1 & 2: w/ Riff A

E5

Gtrs. 1 & 2: w/ Riffs B & B1

Gtrs. 1 & 2: w/ Riff A

Gtr. 1

N.C. B♭5 A5 G5

P.M. P.M.

Gtr. 2

P.M. P.M.

*Played as even eighth-notes.

2.

Interlude

A5 B♭5 A5 G5

Guitar Solo

E5 G5 B♭5 E5

Gtr. 3 (dist.)

8va loco

f P.H. semi-P.H. **A.H.

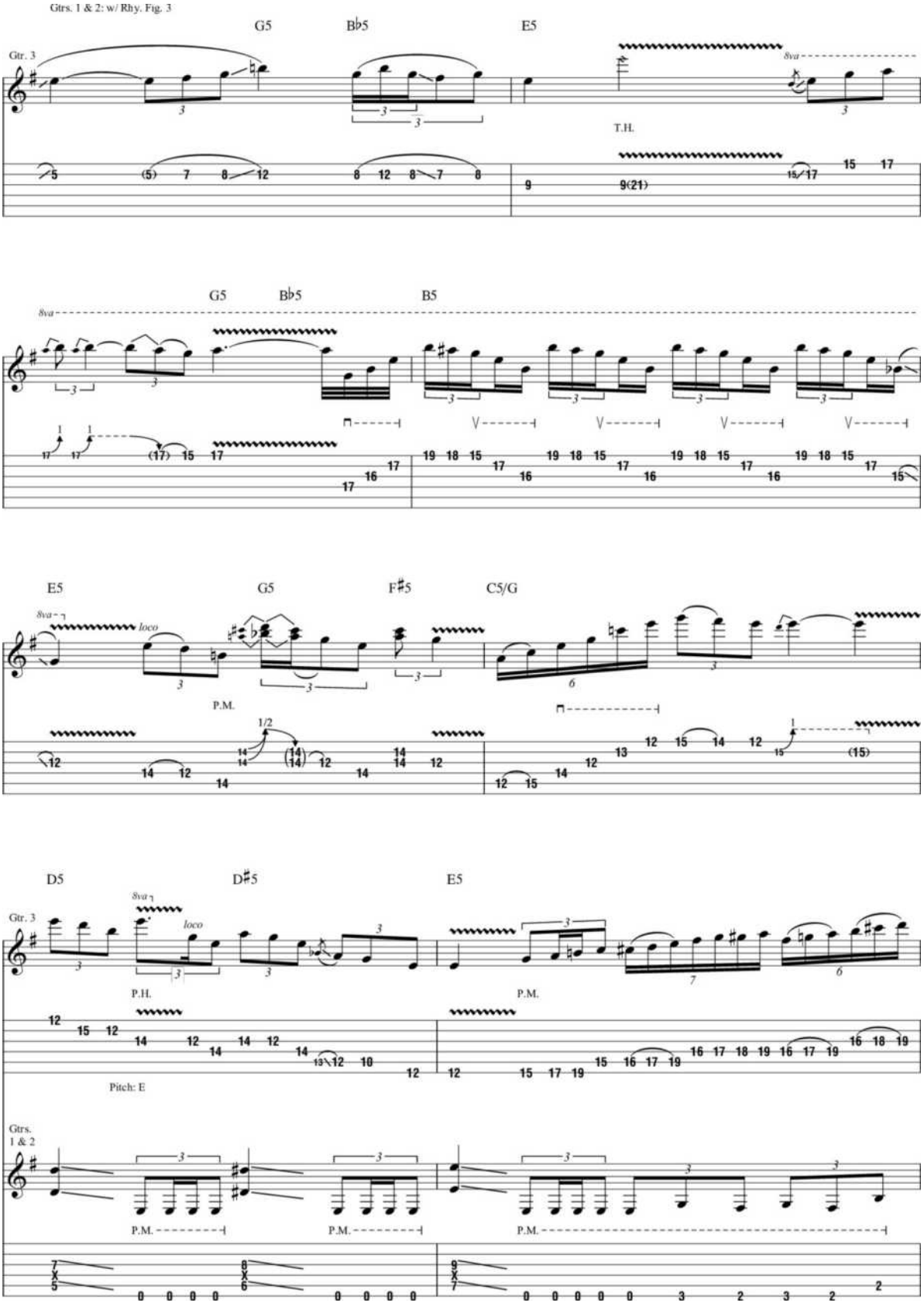
**Artificial harmonic produced by tapping string 12 frets above fretted note.

Gtrs. 1 & 2

Rhy. Fig. 3

P.M. P.M. P.M.

G5
B♭5
B5
P.M.
P.M.
E5
G5
F♯5
C5/G
P.M.
P.M.
End Rhy. Fig. 3
D5
D♯5
E5
P.M.
P.M.
P.M.


Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5
B♭5
E5
Gtr. 3
8va
T.H.
G5
B♭5
B5
8va
E5
G5
F♯5
C5/G
8va
loco
P.M.
1/2
D5
D♯5
E5
8va
loco
Gtr. 3
P.H.
P.M.
Pitch: E
Gtrs. 1 & 2
P.M.
P.M.
P.M.

D.S. al Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1

B♭5

A5 N.C.

8va

Gtr. 3

16 17 19 16 18 19 16 17 19 16 18 19 17 20 22 18 19 22 17 20 22 18 19 22 (22)

Coda

Outro

Gtrs. 1 & 2: w/ Riff A

E5

Gtrs. 1 & 2: w/ Riffs B & B1

Gtrs. 1 & 2: w/ Riff A

They're bleed - ing so black.

N.C.

Gtr. 1

P.M. P.M.

15 14 9 8 9 7

Gtr. 2

P.M. P.M.

15 14 10 9 9 7

South Of Heaven

Words and Music by Jeff Hanneman and Tom Araya

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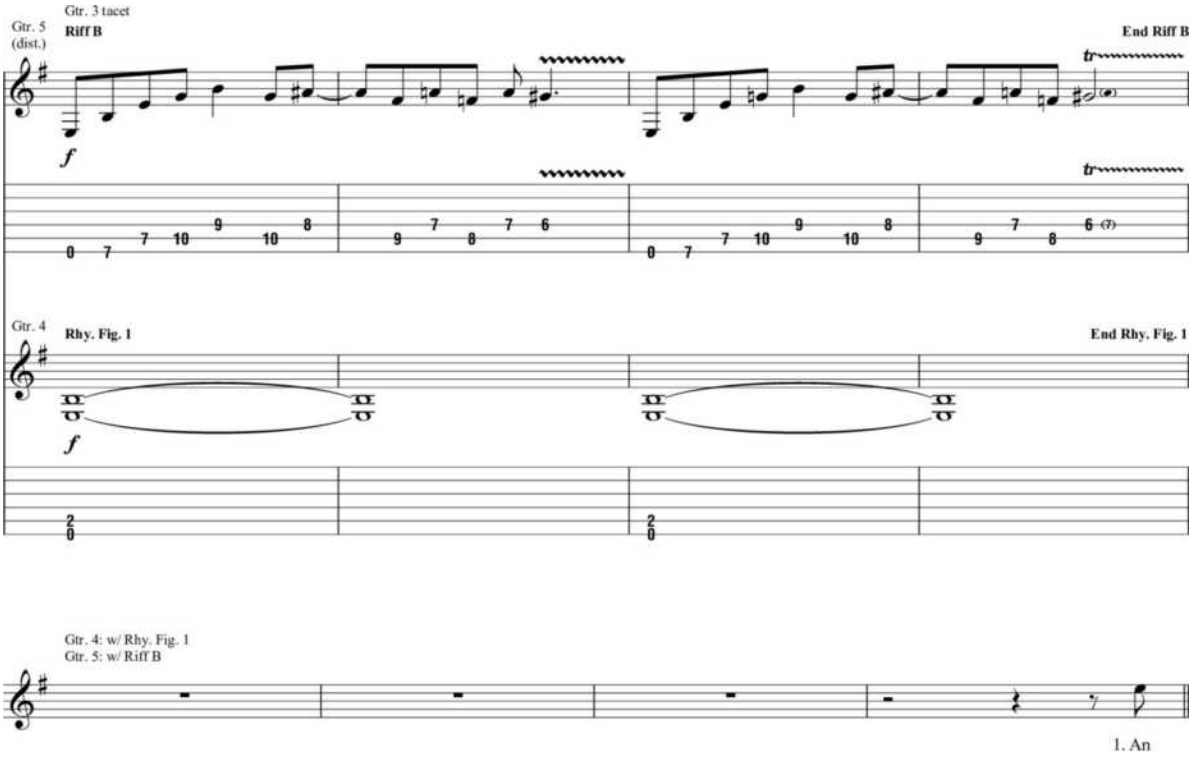

Gtr. 3 tacet
Gtr. 5
(dist.)
Riff B
End Riff B
Gtr. 4
Rhy. Fig. 1
End Rhy. Fig. 1

Gtr. 4: w/ Rhy. Fig. 1
Gtr. 5: w/ Riff B
1. An

Verse

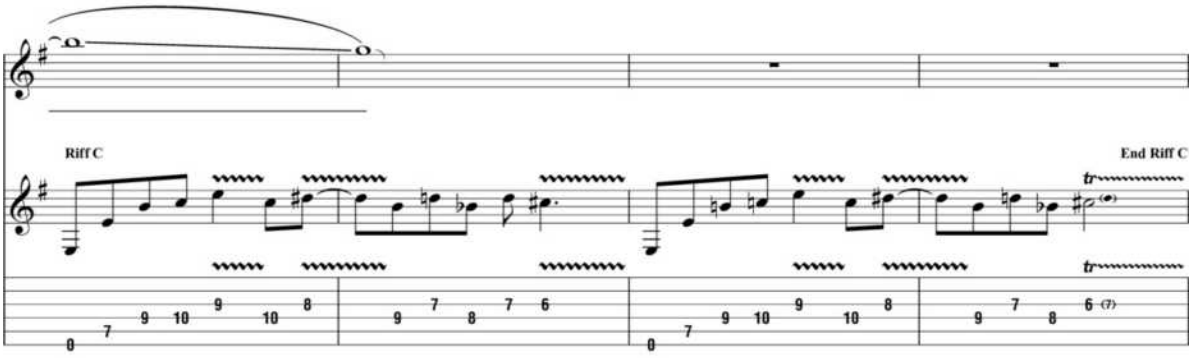
Gtr. 5: w/ Riff B (2 times)
E5
un - fore-seen fu - ture nes-tled some-where in time.
Un - sus-pect-ing vic-tims, no warn - ings, no signs.
Gtr. 4
P.M.
Judg-ment day, the sec-ond com-ing ar - rives.
Be-fore you see the light, you must die!
P.M.
13

Interlude

Half-time feel

Gtr. 5: w/ Riff B (2 times)

E5

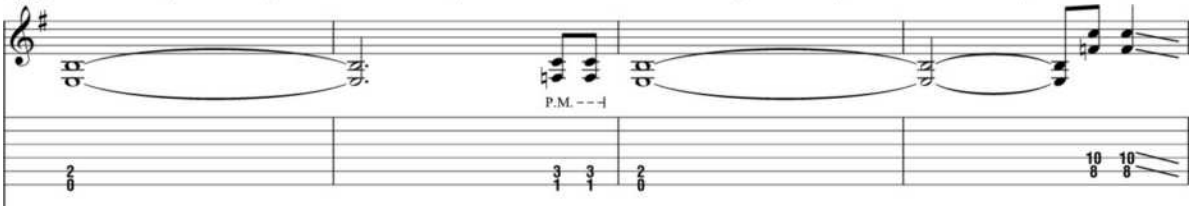


Riff C

End Riff C

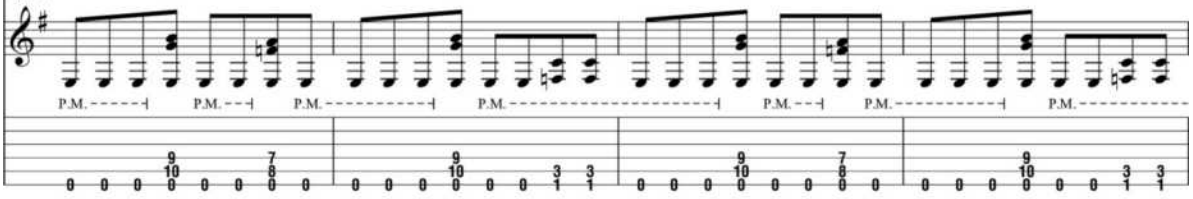
Gtr. 4: w/ Riff C

Gtr. 5 E5 G/E E5 F/E E5 G/E E5 F5 E5 G/E E5 F/E E5 G/E F5



P.M.

Gtr. 4



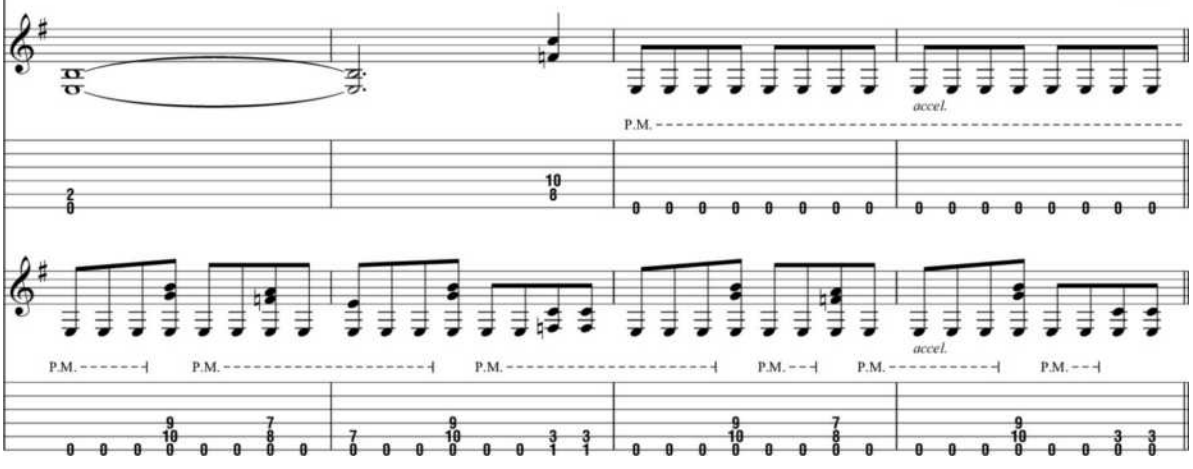
P.M.

End half-time feel

E5 G/E E5 F/E E5 G/E E5 F5 E5 G/E E5 F/E E5 G/E E5 C/E

accel.

2. For -



P.M.

accel.

Verse

Moderately fast ♩ = 138

Pre-Chorus

F♯5 A♯5 G5 F♯5 G5

Cha - os ram - pant in an age of dis - trust.

Gtr. 4

fdbk.

Gtr. 5

P.M. P.M.

2nd time, Gtr. 4: w/ Fill 1
3rd time, Gtr. 4: w/ Fill 2

F♯5 A♯5 G5 F♯5 A♯5 G5 F♯5 F5

Con - fron - ta - tions, im - pul - sive hab - i - tat. sab - bath. hab - i - tat.

*Harm. w/ bar

*Harmonic & open string sound simultaneously.

slack

P.M. P.M. P.M.

Fill 1
Gtr. 4

w/ bar
steady ascent

+1 +1 1/2

Fill 2
Gtr. 4

P.S.

w/ bar

-3 1/2

1.

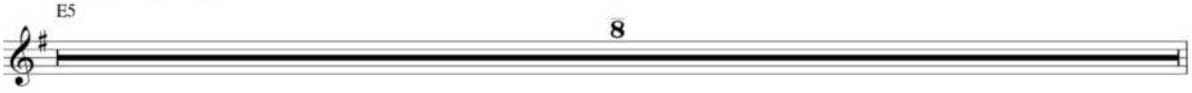
Interlude

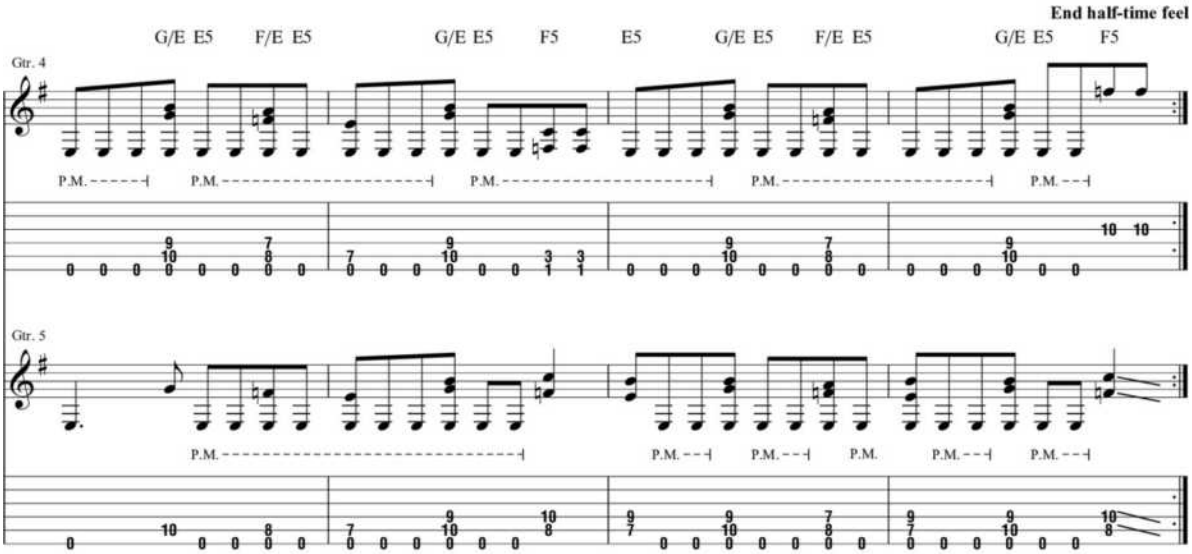
Half-time feel

Gtr. 4: w/ Riff C (2 times)

Gtr. 5: w/ Riff B (2 times)

E5





2.

Chorus

To Coda

Gtr. 4: w/ Rhy. Fig. 3

E5 G♯5 G5 E5 G5 F♯5 E5 E F E5 G♯5 G5 E5 G5 F♯5 E5 E F

On and on, south of heav - en. On and on, south of heav - en.

Gtr. 5

P.M. P.M. P.M. P.M. P.M. Harm.

w/ bar

+1/2

Pitch: G

Guitar Solo

E5 F5 E5 G♯5 E5 G5

Gtr. 5

15ma loco

P.H. w/ bar w/ bar

w/ bar

Pitch: G♯ slack

Gtr. 4

Rhy. Fig. 4 **End Rhy. Fig. 4**

P.M. P.M. P.M.

Gtr. 4: w/ Rhy. Fig. 4 (5 times)

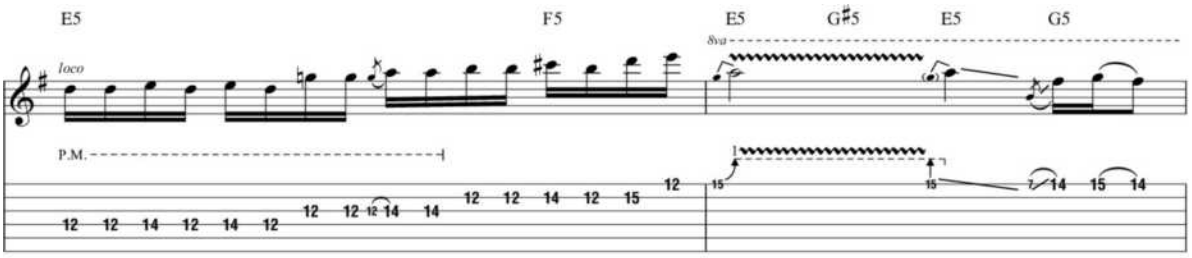
E5 F5 E5 G♯5 E5 G5

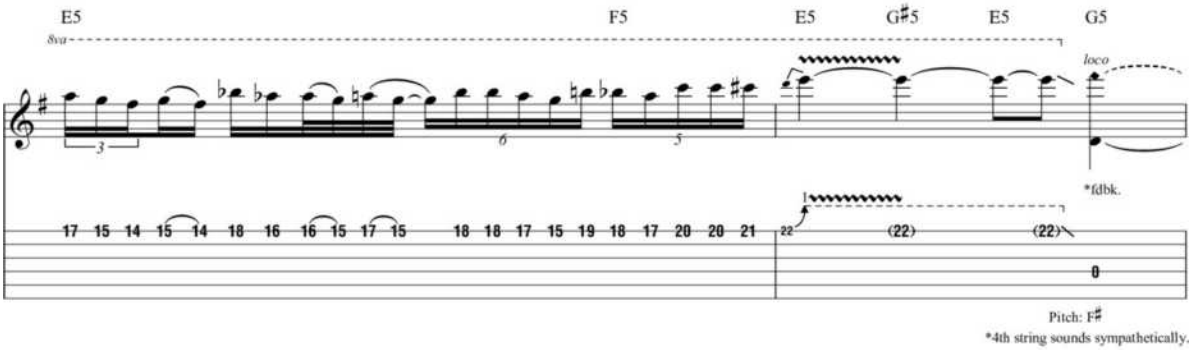
Gtr. 5

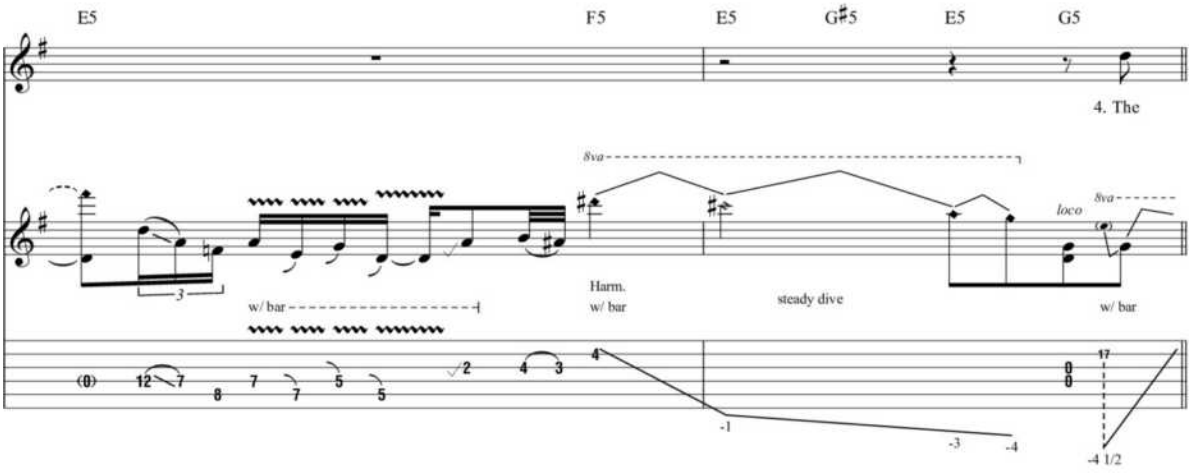
8va let ring

E5 F5 E5 G♯5 E5 G5

8va loco 8va

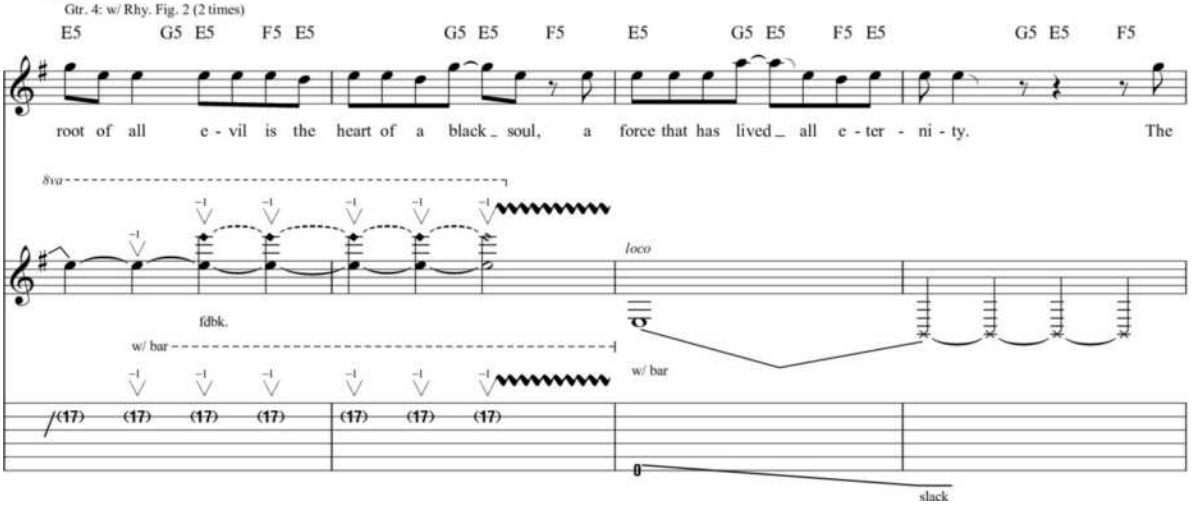






Verse

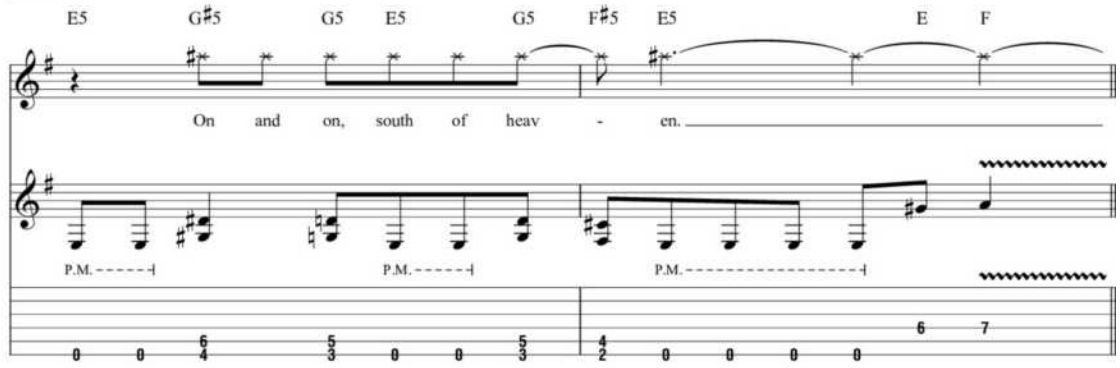
Gtr. 4: w/ Rhy. Fig. 2 (2 times)



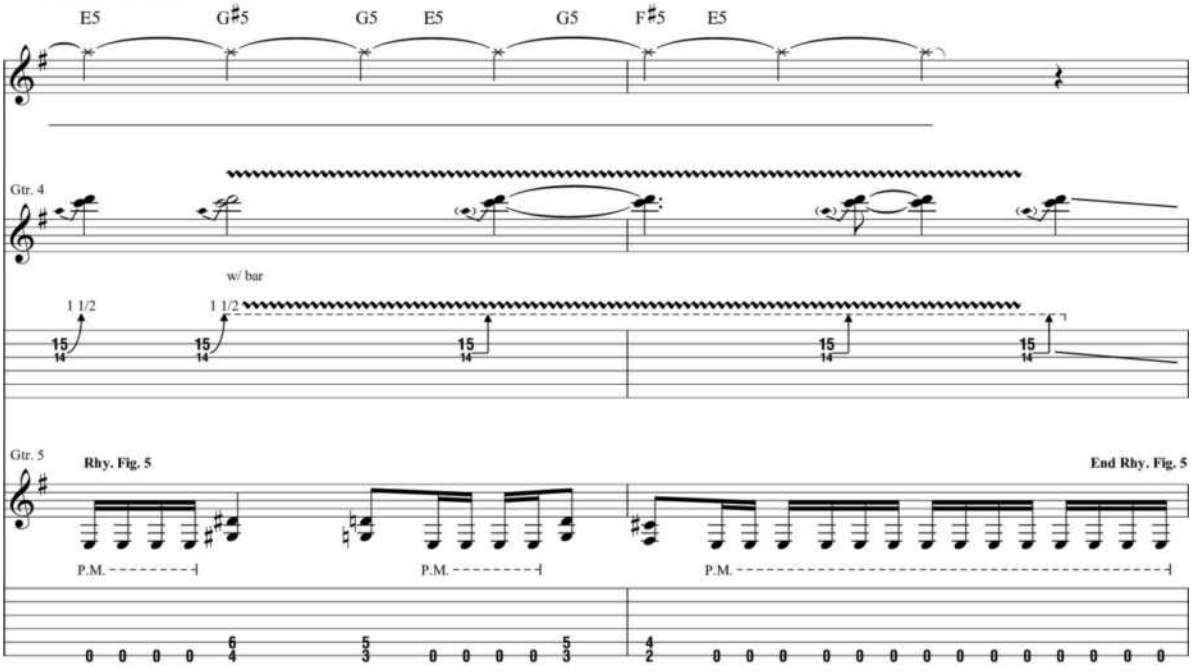
D.S. al Coda
(take 2nd ending)

Gtr. 5: w/ Rhy. Fig. 2

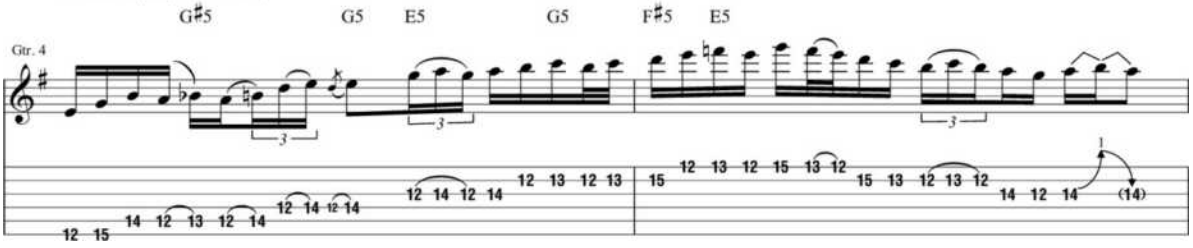
Coda

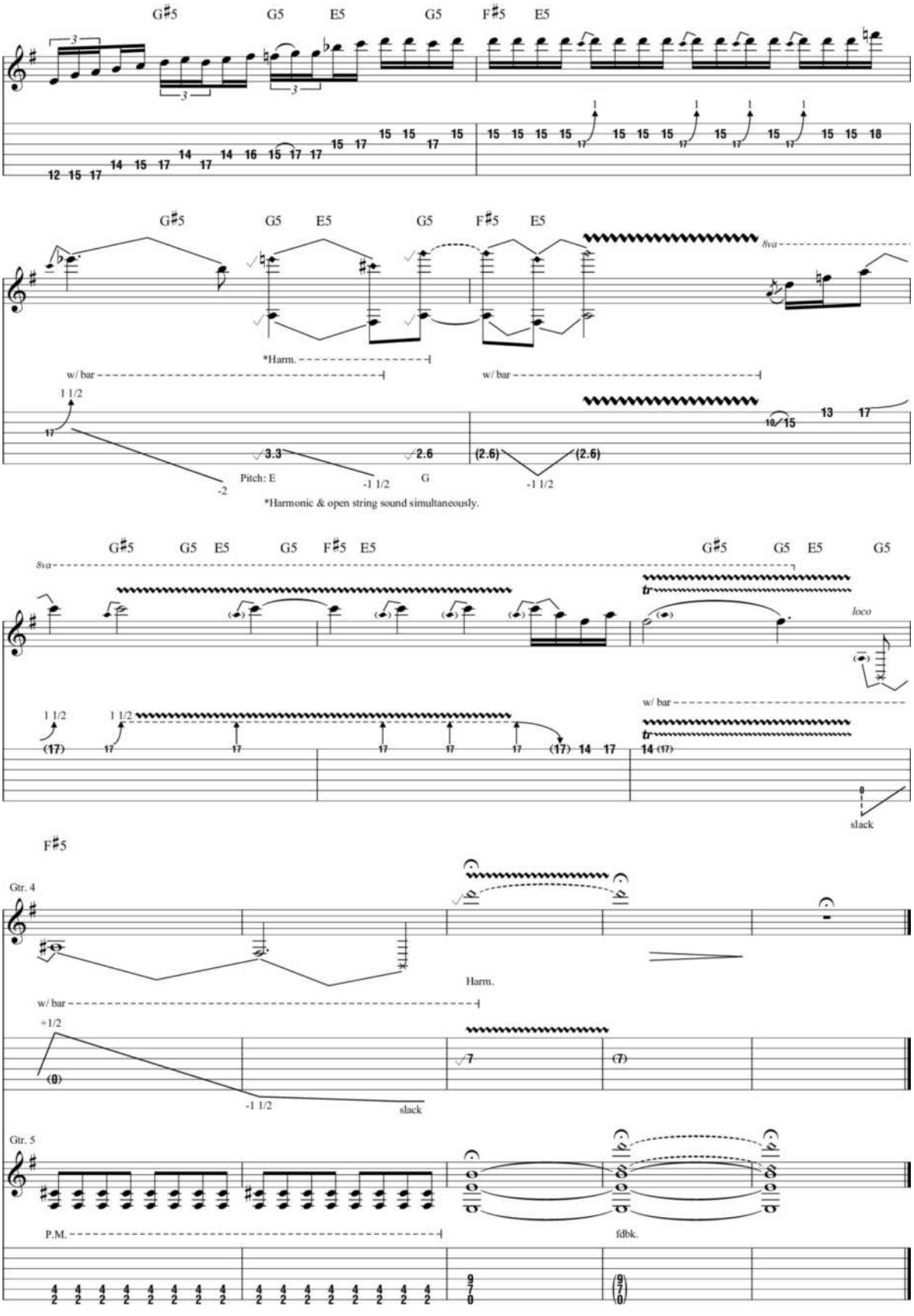


Outro-Guitar Solo



Gtr. 5: w/ Rhy. Fig. 5 (4 1/2 times)




G♯5
G5
E5
G5
F♯5
E5
8va
*Harm.
w/ bar
1 1/2
-2
Pitch: E
-1 1/2
G
(2.6)
-1 1/2
*Harmonic & open string sound simultaneously.
tr
loco
slack
F♯5
Gtr. 4
Harm.
+1/2
Gtr. 5
P.M.
fdbk.

Still Counting

Words and Music by Jon Larsen, Thomas Bredahl, Anders Kjolholm and Michael Poulsen

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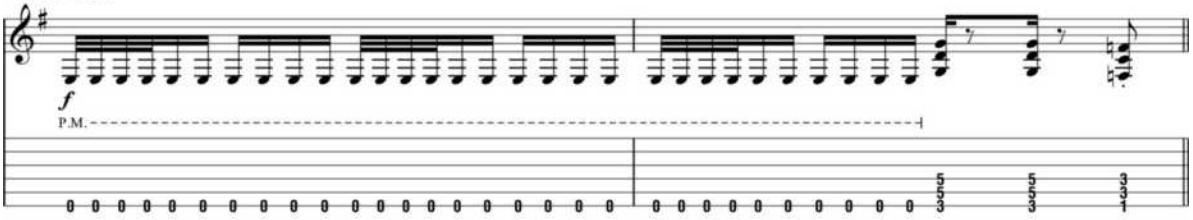
Interlude

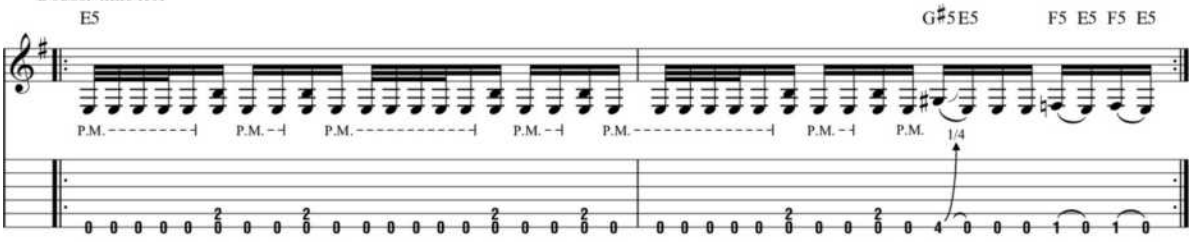
E5 G5 F5

Gtrs. 2 & 3 (dist.)



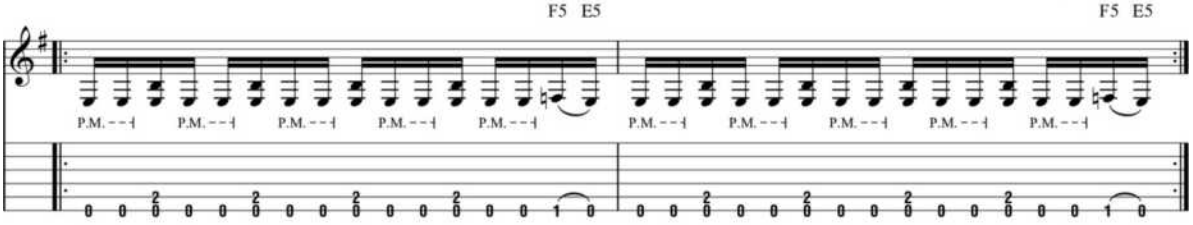
Double-time feel

E5 G♯5 E5 F5 E5 F5 E5



End double-time feel

F5 E5 F5 E5



E5 G5 E5 C5 B5 E5

2. Look
3. Well,

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

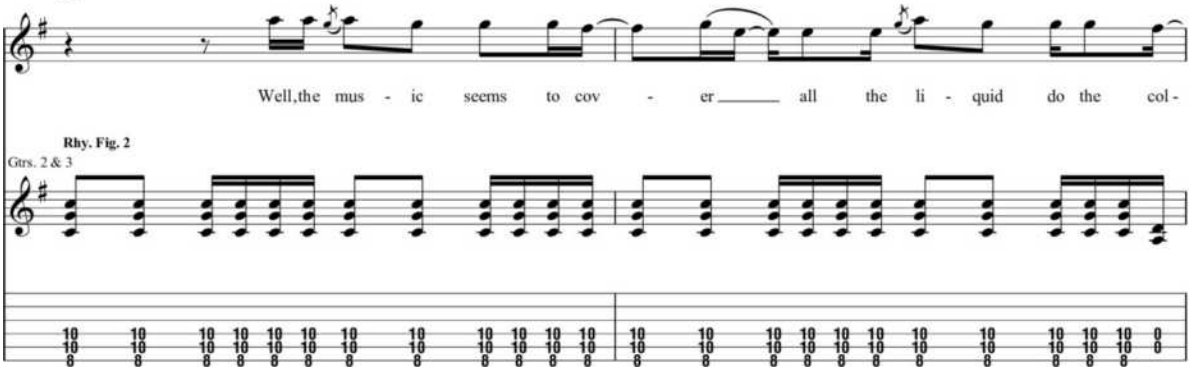
Em G

deep in - to your - self be - fore you blame all oth - ers for be - tray - al, now, for be - tray-
may - be you think your lie is safe, but I read you like a let - ter. You're like a let-

Chorus

Double-time feel

Gtr. 1 tacet



G5
E5
B5
- ors.
End Rhy. Fig. 2
Gtrs. 2 & 3: w/ Rhy. Fig. 2
C5
Well, I turn my back and go for all the bet - ter things in or -
End double-time feel
G5
E5
B5
- der.
Interlude
E5
Riff A
End Riff A
Gtrs. 2 & 3
P.M.
Em
*D/F♯
G
Am
Gtr. 2
Gtr. 3
*Bass plays F♯.

Chorus

Double-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)

End double-time feel

Interlude

Gtrs. 2 & 3: w/ Riff A

*Bass plays F♯.

**Bass plays F♯.

Outro
E5
F5
Gtr. 4 (dist.)
f
Gtrs. 2 & 3
P.M.
E5
P.M.
F5
E5
poco rit.
8va
fdbk.
Pitch: G♯ D♯ G♯
P.M.
poco rit.
fdbk.
Pitch: E

Symphony Of Destruction

Words and Music by Dave Mustaine

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F5 E5
F5 E5
F5 E5
Watch him be - come a god,
A, war - ring for the heav - ens,
F5 E5
F5 E5
F5 E5
watch peo -
a peace -
Pre-Chorus
E5
Gtr. 1: w/ Riff A (5 times)
G5
- ple's heads, a, roll,
- ful man stands tall.
a, roll,
ex - plodes,
a, tall,
Rhy. Fill 1
End Rhy. Fill 1
Riff A
End Riff A
Gtrs. 1 & 2
Gtr. 2
P.M.
C5
a, roll.
ex - plodes.
a, tall.
A5
D5
E5
Ah.
Gtrs. 1 & 2
let ring -

Chorus
E5
C5
D5
Just like the Pied Pip - er led rats through the streets,
Riff B
End Riff B
let ring
let ring
let ring
2nd time, To Coda 1
3rd time, To Coda 2
E5
C5
D5
we dance like the mar - i - o - nettes, sway-in' to the Sym - pho - ny of De -
Riff C
End Riff C
let ring
let ring
let ring
P.M.
Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
F5 E5
F5 E5
F5 E5
struc - tion.
2. Mm, act - in' like a ro - bot,
F5 E5
F5 E5
F5 E5
its met - al brain cor - rodes.
F5 E5
F5 E5
F5 E5
You try to take his pulse
D.S. al Coda 1
Gtrs. 1 & 2: w/ Rhy. Fill 1
F5 E5
F5 E5
F5 E5
be - fore the head ex - plodes,
Coda 1
Gtr. 1: w/ Riff C (1st 2 meas.)
Gtr. 1: w/ Riff B
D5
E5
C5
Sym-pho-ny...
Just like the Pied Pip - er led rats
Riff D
Gtr. 2
P.M.
let ring
let ring

Gtr. 1: w/ Riff C (1st 3 meas.)
D5
E5
C5
through the streets, we dance like the mar - i - o - nettes, sway-in' to the
End Riff D
let ring
let ring
let ring
Guitar Solo
D5
C5
D5
E5
Sym-pho-ny, sway-in' to the Sym-pho-ny of De - struc - tion.
Gtr. 2
*Gtr. 3 (dist.)
let ring
let ring
(cont. on lower staff)
f
*Marty Friedman
Gtr. 1
Gtrs. 1 & 2
Riff E
End Riff E
let ring
P.M.
P.M.
P.M.
P.M.
Gtrs. 1 & 2: w/ Riff E (15 times)
Gtr. 3
G5
C5
P.M.
P.M.
1/2
1/2
1/2
1/2
1/2
A5
E5
8va

loco
G5
8va
loco
C5
D.S.S. al Coda 2
A5
D5
8va
Coda 2
Gtrs. 1 & 2: w/ Riff C (last meas.)
Gtr. 1: w/ Riff C (1st 2 meas.)
Gtr. 2: w/ Riff D
Gtr. 1: w/ Riff B
D5
E5
C5
Sym - pho - ny...
Just like the Pied Pip - er led rats
Gtr. 1: w/ Riff C (1st 3 meas.)
D5
E5
C5
through the streets, we dance like the mar - i - o - nettes, sway-in' to the
D5
C5
D5
F5 E5
N.C.
Sym-pho-ny, sway-in' to the Sym-pho-ny of De - struc - tion.
Gtr. 2
let ring
let ring
P.M.
Gtr. 1
let ring
P.M.

Toxicity

Words and Music by Daron Malakian, Serj Tankian and Shavo Odadjian

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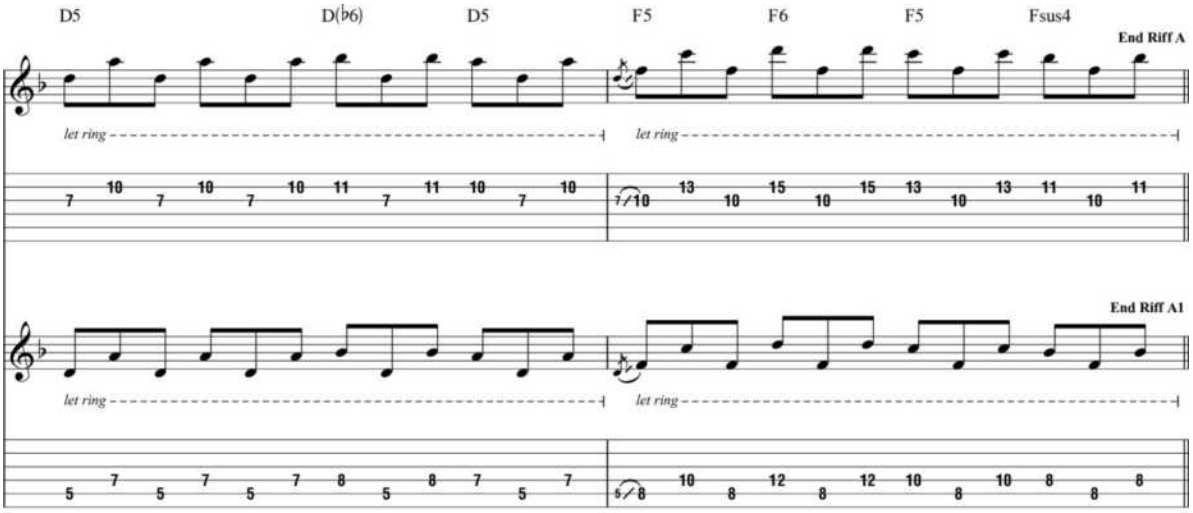
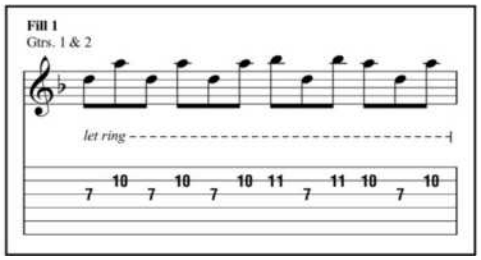
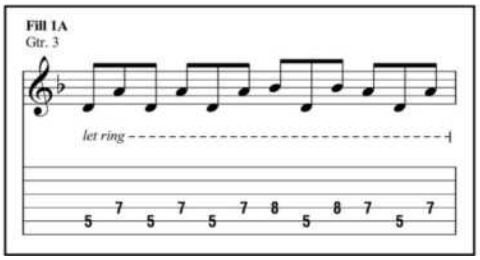
Gtrs. 1, 2 & 3 tacet
D5 N.C.
F5 E5 D5 E5 D5 N.C.
B♭5
A5
D5 N.C.
F5 E5 D5 E5 D5 N.C.
Rhy. Fig. 1
Gtrs. 4 & 5 (elec.)
f
w/ dist.
P.M.
B♭5
A5
F5 E5 D5 E5 D5
F5 E5 D5 E5 D5
F5 E5 D5 E5 D5
F5 E5 D5 E5 D5
P.M.
B♭5
A5
D5 N.C.
F5 E5 D5 E5 D5 N.C.
B♭5
A5
End Rhy. Fig. 1
P.M.
Gtrs. 4 & 5 tacet
D5
F5
Riff A
Gtrs. 1 & 2
mf
let ring
let ring
Riff A1
Gtr. 3
mp
let ring
let ring
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 4 & 5
P.M.



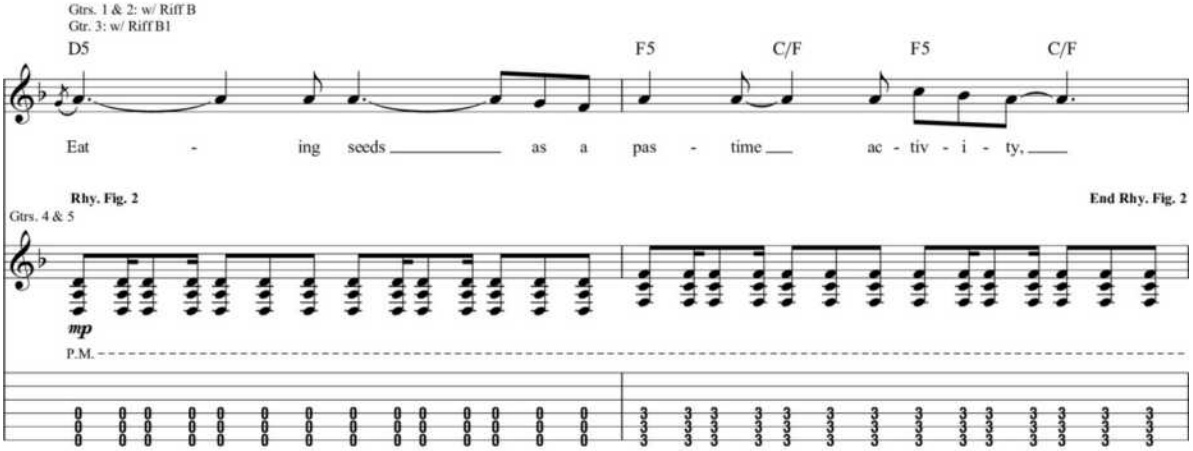
Verse

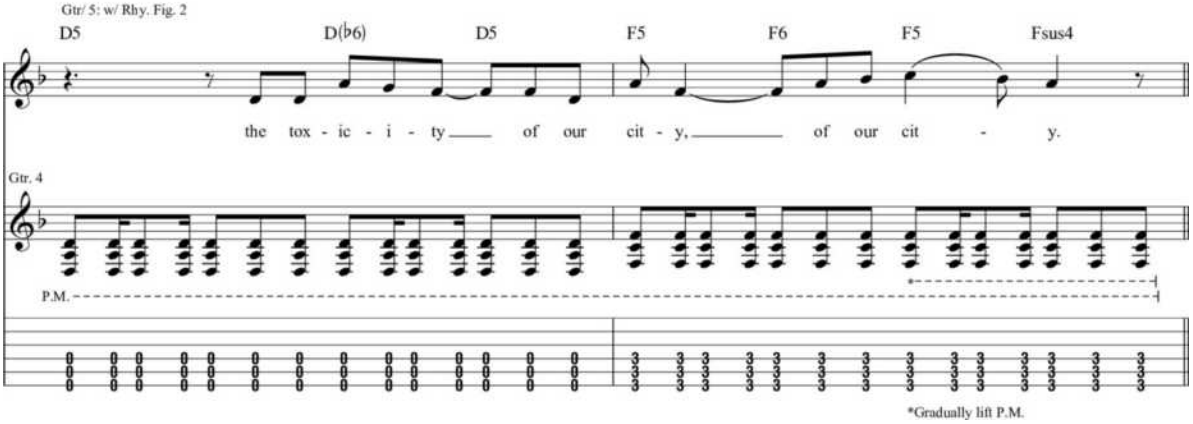
2nd time, Gtrs. 1 & 2: w/ Fill 1
2nd time, Gtr. 3: w/ Fill 1A





D5
D(♭6)
D5
F5
F6
F5
Fsus4
look - ing at life through the eyes of a ti - red hub.
flash - light rev - er - ies caught in the head - lights of a truck.
End Riff B
let ring
End Riff B1


Gtrs. 1 & 2: w/ Riff B
Gtr. 3: w/ Riff B1
D5
F5
C/F
F5
C/F
Eat - ing seeds as a pas - time ac - tiv - i - ty,
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 4 & 5
mp
P.M.


Gtr/ 5: w/ Rhy. Fig. 2
D5
D(♭6)
D5
F5
F6
F5
Fsus4
the tox - ic - i - ty of our cit - y, of our cit - y.
Gtr. 4
P.M.
*Gradually lift P.M.

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 1

D5 N.C. F5 E5 D5 E5 D5 N.C. B♭5 A5

1., 2. You! What do you own the world? How do you own dis - or - der, dis - or - der?
3. You! What do you own the world? How do you own dis - or - der?

D5 N.C. F5 E5 D5 E5 D5 N.C. B♭5 A5

Now! Some - where be - tween the sa - cred si - lence, sa - cred si - lence and sleep.

F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 F5 E5 D5 E5 D5 B♭5 A5

Some - where be - tween the sa - cred si - lence and sleep, dis -

1.

To Coda

D5 N.C. F5 E5 D5 E5 D5 N.C. B♭5 A5

or - der, dis - or - der, dis - or - der.

Interlude

Gtrs. 1 & 2: w/ Riff A
Gtr. 3: w/ Riff A1
Gtrs. 4 & 5: w/ Rhy. Fill 1

D5 F5

Mm.

2.

D5 D(♭6) D5 F5 F6 F5 Fsus4 B♭5 A5

Mm. or - der.

Interlude

D5 F5 D5 F5 D5 F5 D5 E5 D5 F5 D5 F5 D5 F5 D5 E5

Gtr. 4

1/2 1/2

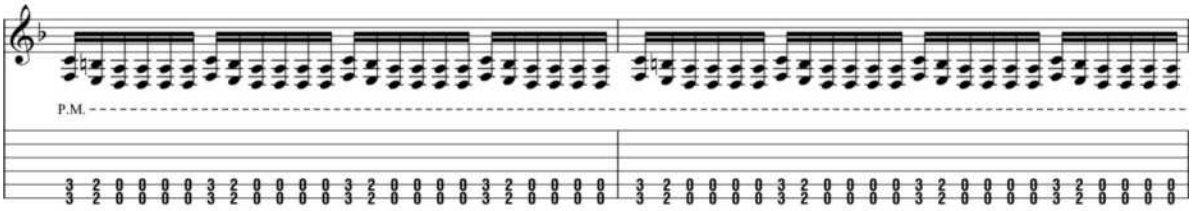
12 12 12 12 12 12 15 12 12 14 12 12 12 12 12 12 15 12 12 14 12 12 12 12 12 12 15 12 12 14 12 12 12 12 12 12 15 12 12 14

Double-time feel

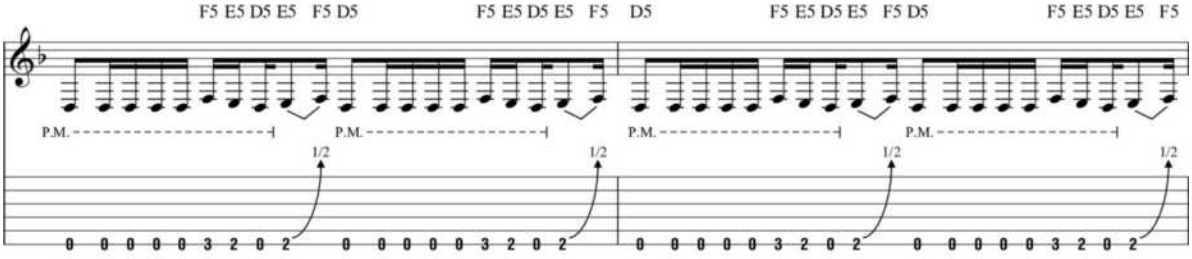
F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtrs. 4 & 5



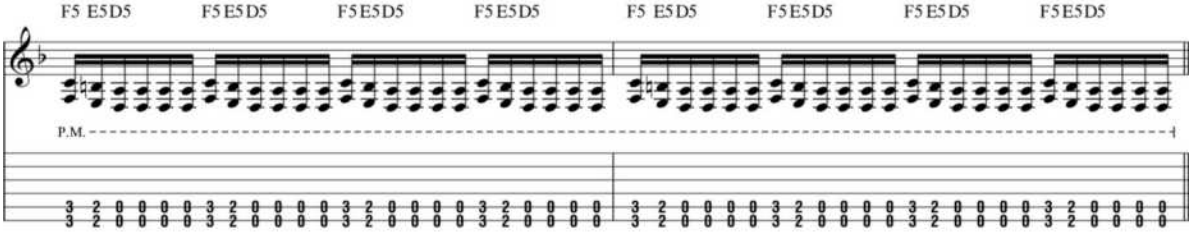
F5 E5 D5 E5 F5 D5 F5 E5 D5 E5 F5 D5 F5 E5 D5 E5 F5 D5 F5 E5 D5 E5 F5



D.S. al Coda

End double-time feel

F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

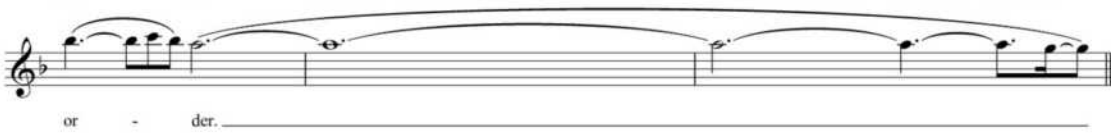


Coda

Double-time feel **End double-time feel**

Gtrs. 4 & 5: w/ Rhy. Fig. 3

B♭5 A5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5



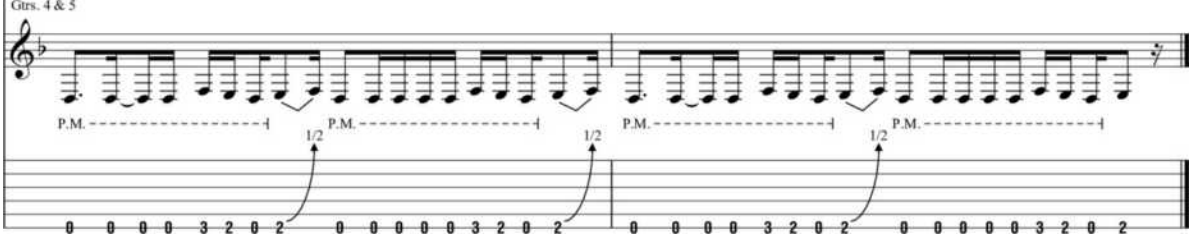
or - der.

Outro

D5 F5 E5 D5 E5 F5 D5 F5 E5 D5 E5 F5 D5 F5 E5 D5 E5 F5 D5 F5 E5 D5 E5

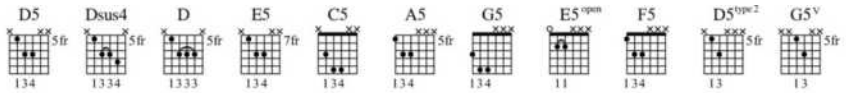
When I be-came the sun, I shone life in-to the man's hearts. When I be-came the sun, I shone life in-to the man's hearts!

Gtrs. 4 & 5



The Trooper

Words and Music by Steve Harris



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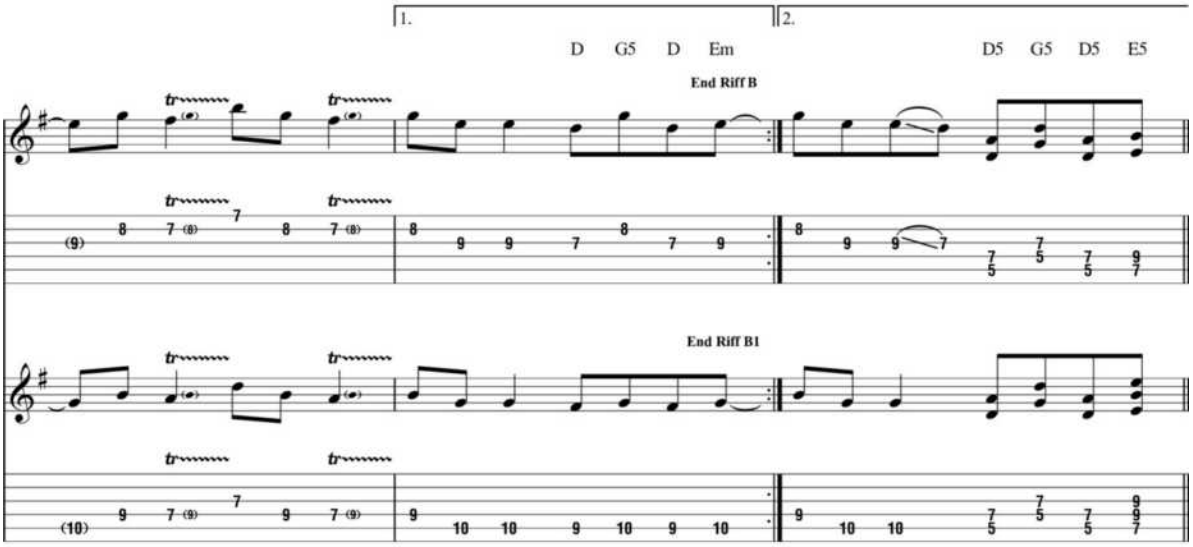
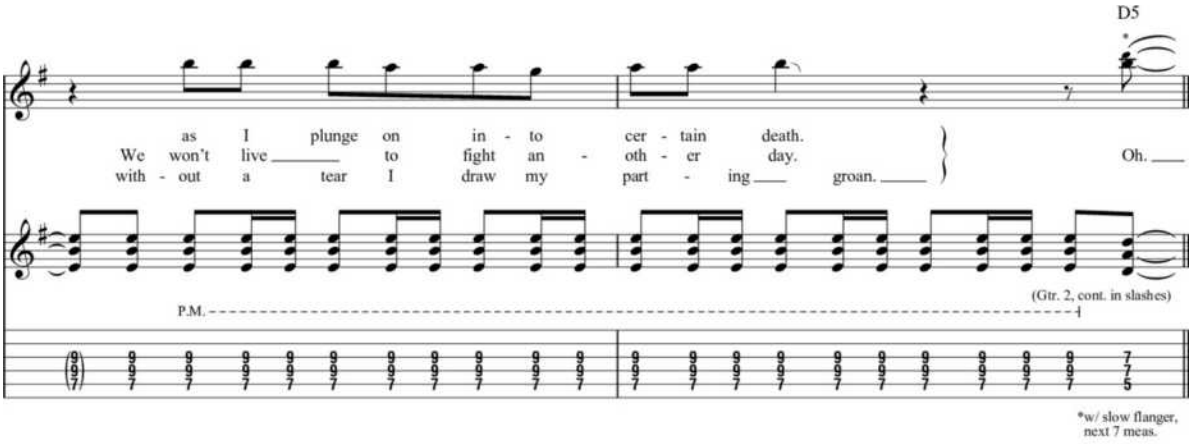
D G5 D Cmaj7
D G5 D Em
Riff B
Riff B1

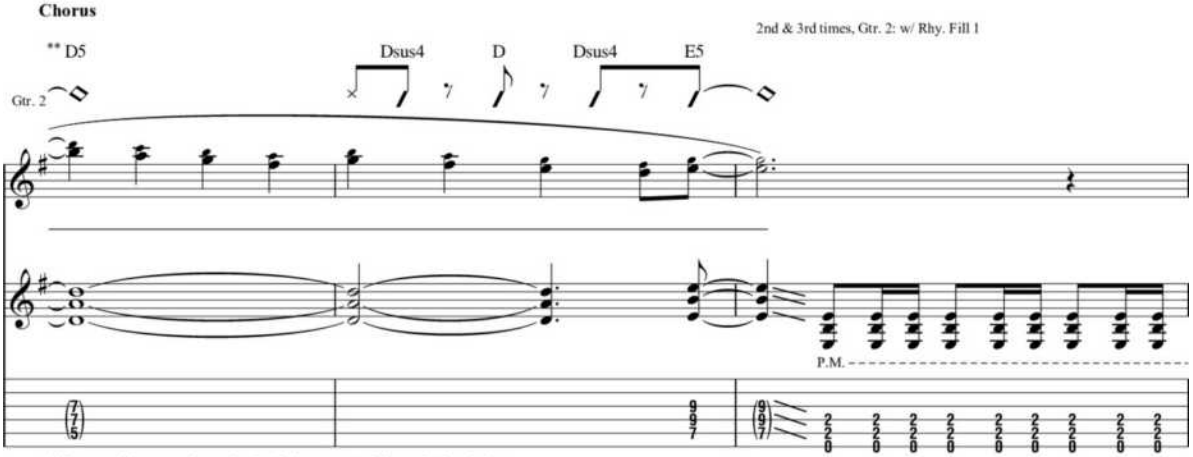

1.
2.
D G5 D Em
D5 G5 D5 E5
End Riff B
End Riff B1

Verse
2nd & 3rd times, Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/3 times)
N.C.
D5 G5 D5 E5 N.C.
1. You'll take my life but I'll take yours too.
2. The horse, he sweats with fear; we break to run.
3. We got so close, near e - nough to fight.
You'll fire your mus - ket but I'll
The might - y roar of the
When a Rus - sian gets me
Gtrs. 1 & 2

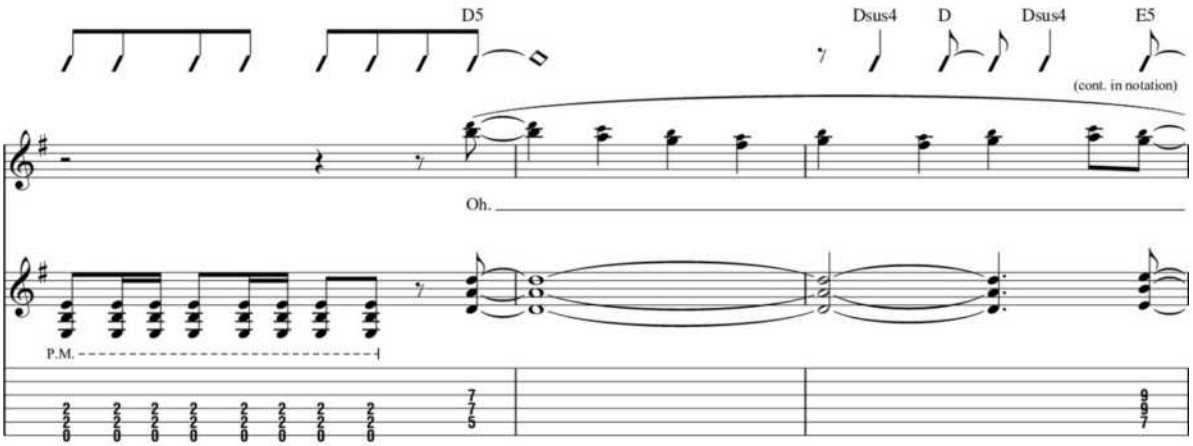
D5 G5 D5 C5 N.C. D5 G5 D5 E5
run you through.
Rus - sian guns.
in his sights,
So when you're wait - ing for the next at - tack,
And as we race to - wards the hu - man wall,
he pulls the trig - ger and I feel the blow,
N.C. D5 G5 D5 E5
you'd bet - ter stand, there's no turn - ing back.
the screams of pain as my com-rades fall.
a burst of rounds takes my horse be - low.
The bu - gle sounds, the charge
We hur - dle bod - ies that lay
And as I lay there gaz - ing
Rhy. Fig. 1
P.M.
D5 G5 D5 E5 D5 G5 D5 C5
be - gins,
on the ground,
at the sky,
but on this bat - tle - field, no one wins.
and the Rus-sians fire an - oth - er round.
my bod - y's numb, a, and my throat is dry.
P.M. P.M.
D5 G5 D5 E5
The smell of ac - rid smoke and hors - es' breath
We get so near, yet so far a - way.
And as I lay for - got - ten and a - lone,
End Rhy. Fig. 1
P.M.

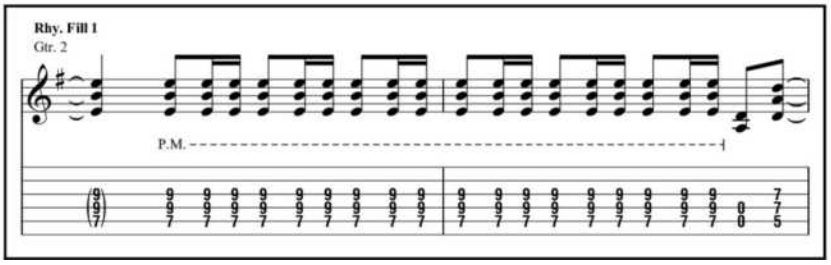


Chorus



**See top of first page of song for chord diagrams pertaining to rhythm slashes.

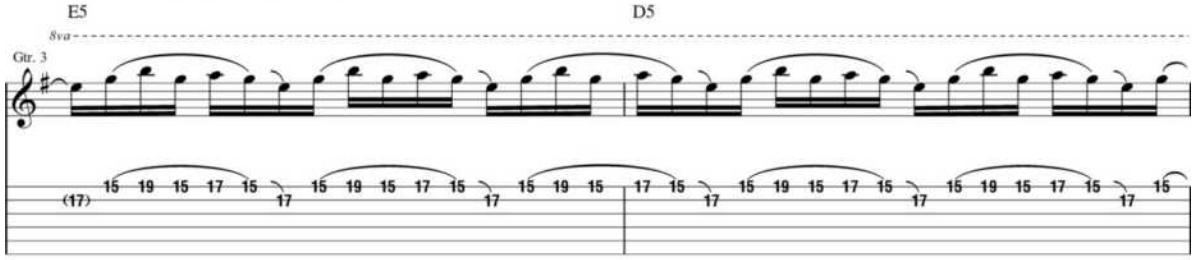




To Coda 1
To Coda 2
Interlude
2nd time, Gtr. 2: w/ Rhy. Fill 2
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A
D5 G5 D5 E5 Em
Gtr. 1
Rhy. Fill 2
End Rhy. Fill 2
Fill 2
End Fill 2
P.M.
Gtr. 2
Fill 2A
End Fill 2A
P.M.
Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)
D G5 D Em
Gtrs. 1 & 2: w/ Riffs B & B1 (1st meas.)
D G5 D Cmaj7
1.
2.
D.S. al Coda 1
F5 Cmaj7 D
D G5 D Em
D5 G5 D5 E5
Gtr. 1
Fill 3
End Fill 3
Gtr. 2
Fill 3A
End Fill 3A

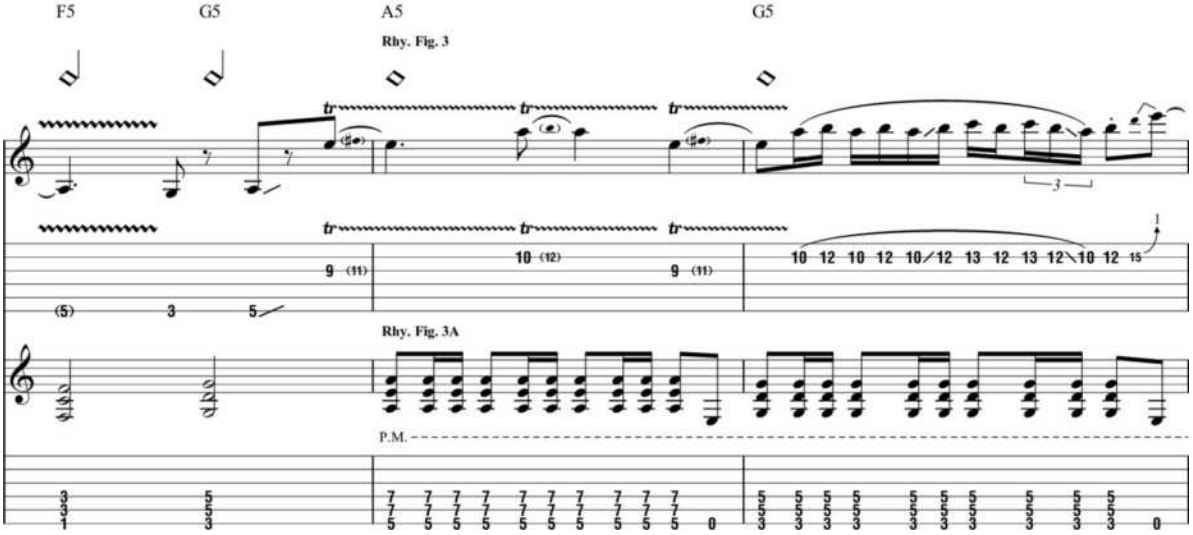
Coda 1
Guitar Solo
D5
G5
D5
E5
D5
Gtr. 3 (dist.)
f
Gtr. 1
P.M.
Gtr. 2
P.M.
P.M.
B5
C5
D5
E5
grad. bend
Rhy. Fig. 2
Rhy. Fig. 2A
P.M.
P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 3/4 times)



Guitar Solo

Gtr. 3 tacet



E5 open
F5
G5
End Rhy. Fig. 3
End Rhy. Fig. 3A
P.M.
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)
A5
G5
Gtr. 4
E5
F5
G5
A5
8va
w/ bar
–1 1/2
G5
E5 open
F5
D5 type 2
G5
D5 type 2
E5
Gtr. 1
8va
Gtr. 4
Gtr. 2

Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A
1st time, Gtr. 4 tacet
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

1. 2.

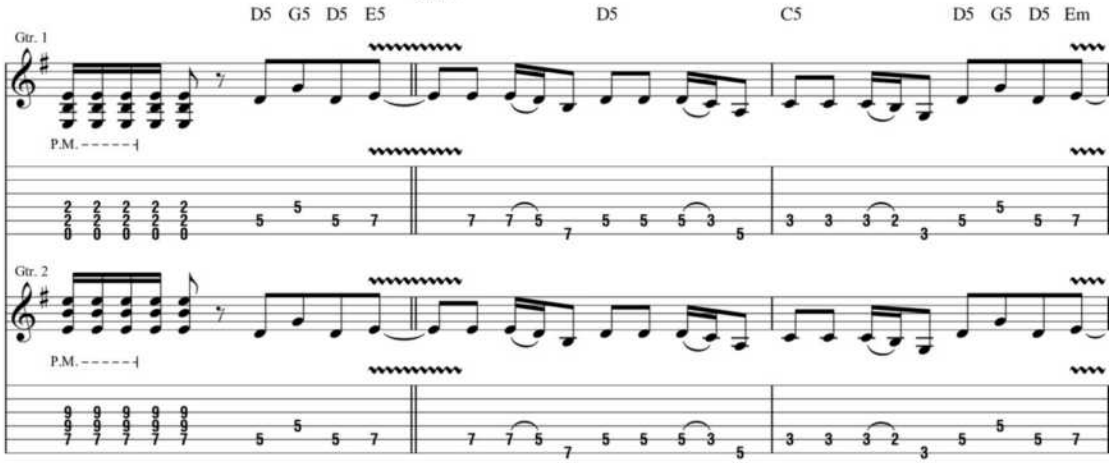
D.S. al Coda 2

1st time, Gtrs. 1 & 2: w/ Riffs B & B1
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

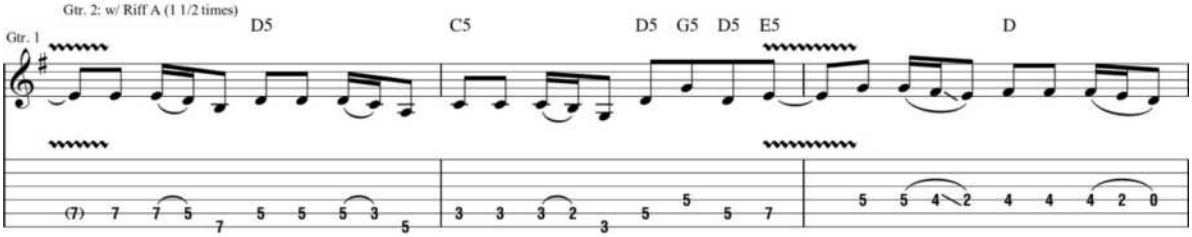
Gtrs. 1 & 2: w/ Fills 3 & 3A

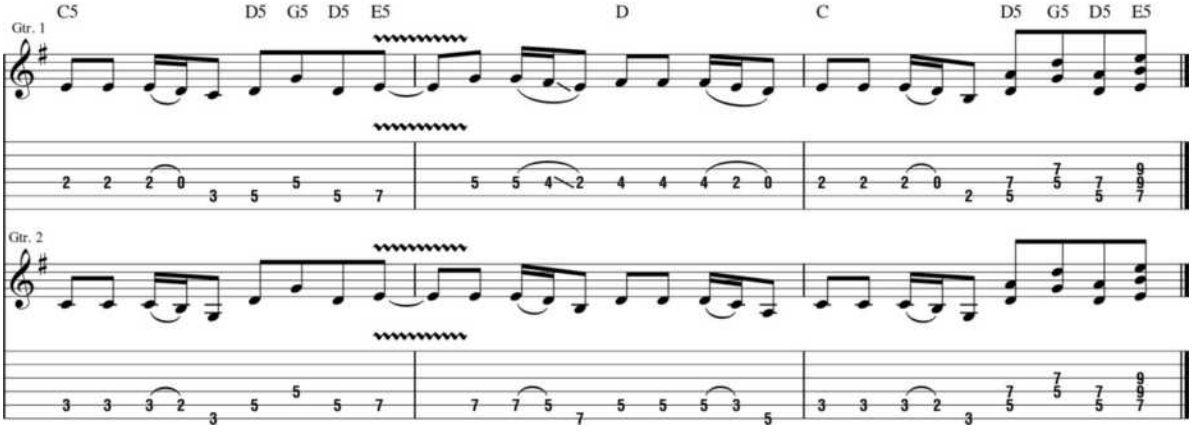
Coda 2

Outro



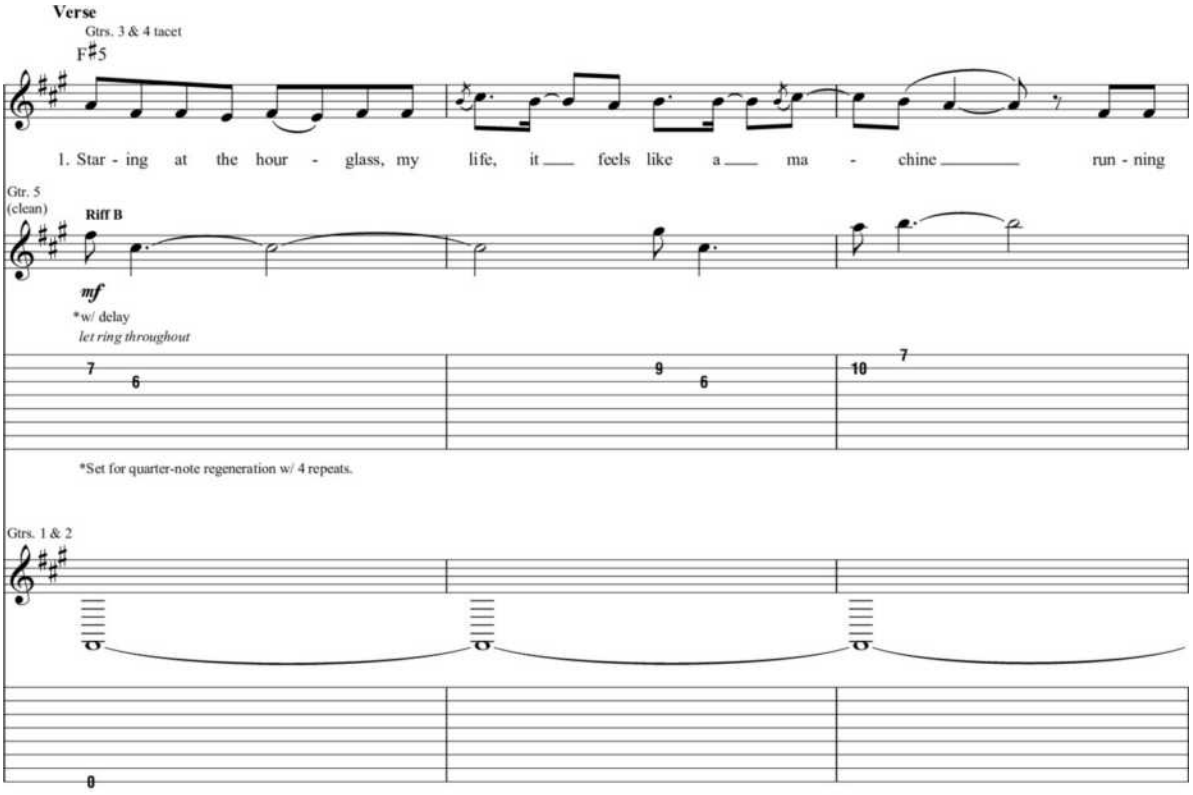
Gtr. 2: w/ Riff A (1 1/2 times)

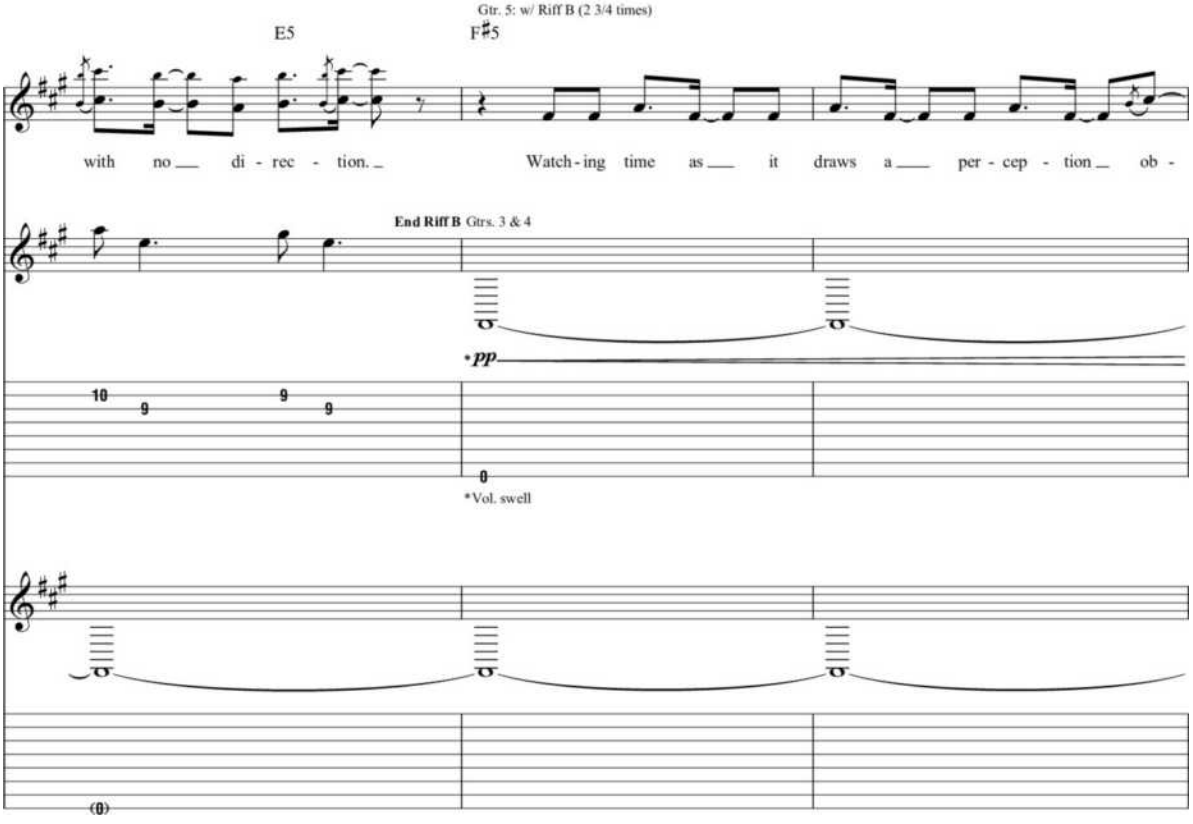




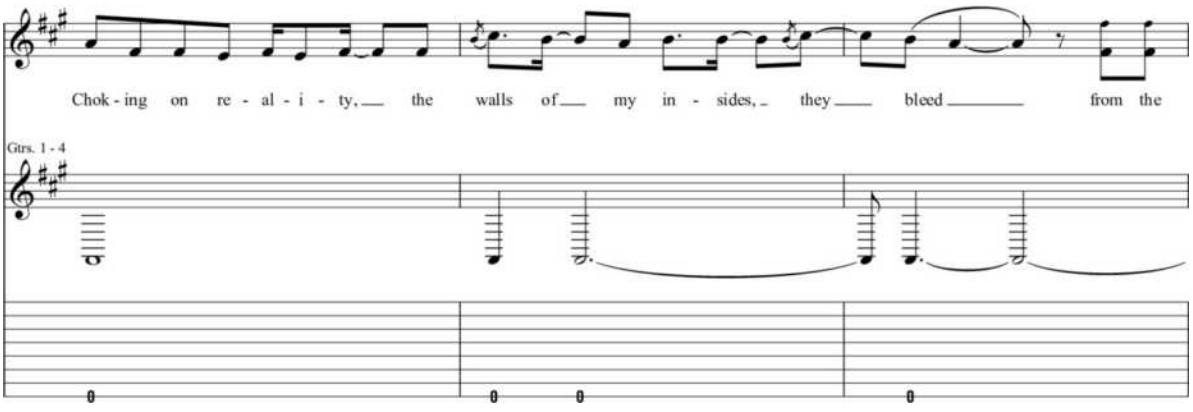
22 Faces

Words and Music by Spencer Sotelo, Misha Mansoor, Jake Bowen, Mark Hulett Holcomb, Adam Getgood and Matthew Halpern


Verse
Gtrs. 3 & 4 tacet
F♯5
1. Star - ing at the hour - glass, my life, it feels like a ma - chine run - ning
Gtr. 5
(clean)
Riff B
mf
*w/ delay
let ring throughout
*Set for quarter-note regeneration w/ 4 repeats.
Gtrs. 1 & 2


Gtr. 5: w/ Riff B (2 3/4 times)
E5
F♯5
with no di - rec - tion.
Watch - ing time as it draws a per - cep - tion ob -
End Riff B Gtrs. 3 & 4
*pp
*Vol. swell

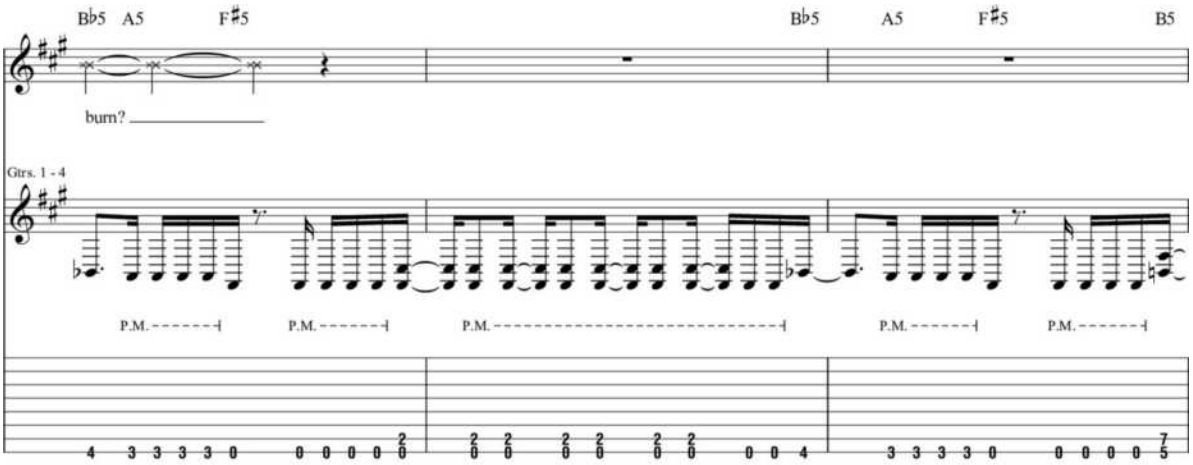
E5
F♯5
- scene, from a res - ur - rec - tion.
Gtr. 3
fdbk.
grad. bend
f
Pitch: E
Gtr. 4
fdbk.
grad. bend
f
Pitch: A♯
Gtrs. 1 & 2
grad. bend


Chok - ing on re - al - i - ty, the walls of my in - sides, they bleed from the
Gtrs. 1 - 4

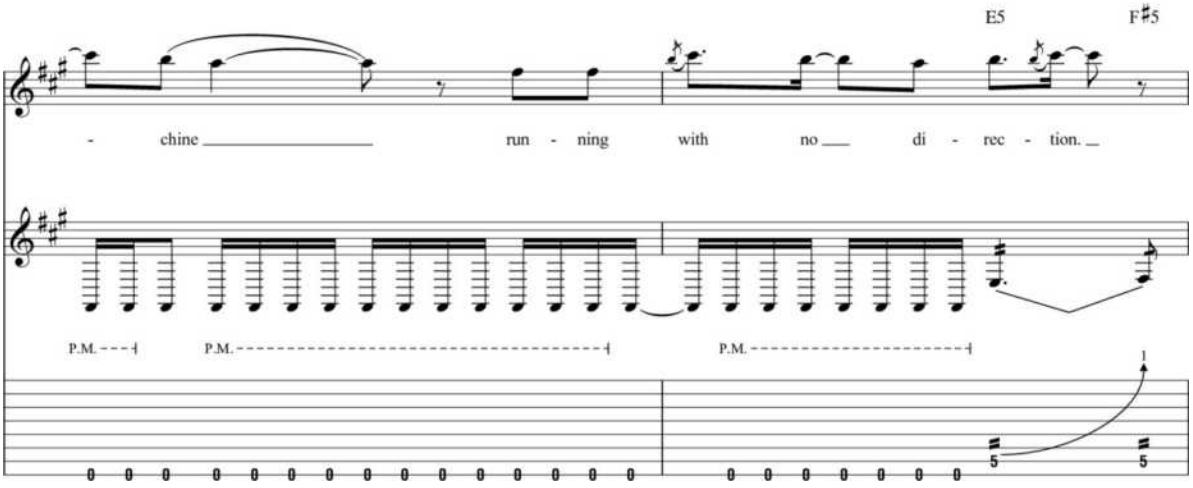
E5
F♯5
ex - cess in - ci - sions.
Drawn and quar - tered by the
grad. bend
E5
N.C.
mon - ster who pulls on the strings from the core of me.
P.M.
Chorus
F♯5
E5
B♭5
A5
F♯5
E5
F5
B♭5
Whoa, yeah, I'm dy - ing to see what it is that is
Riff C
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
T

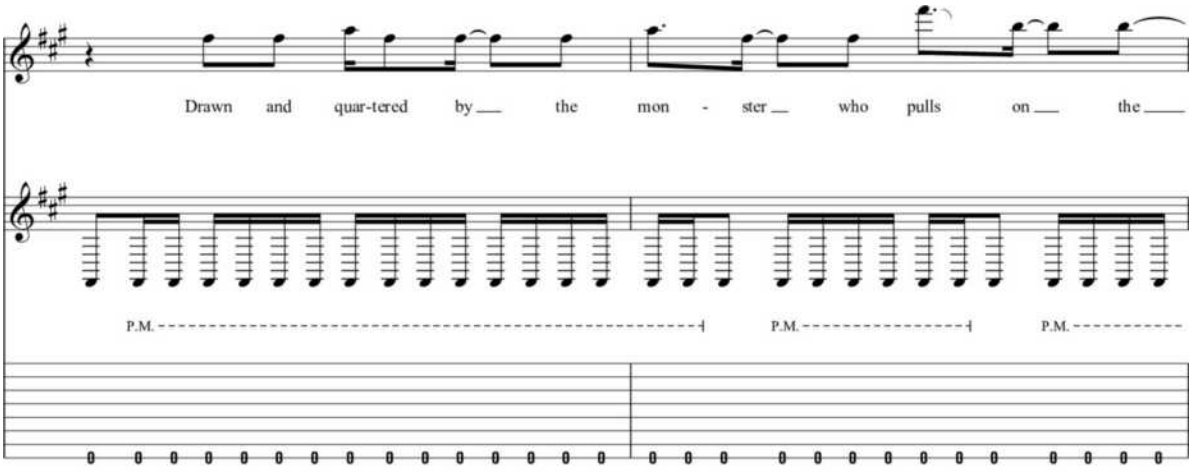
A5 G5 F♯5 E5 B♭5 A5
eat - ing a - way at me. Now the stars are the sun in my world. They
P.M. P.M. P.M. P.M.
F♯5 E5 F♯5 B♭5 A5 F♯5
burn from the in - side out. Ice cold in the
End Riff C
let ring
P.M. P.M. P.M. P.M. P.M. P.M.
B♭5 A5 F♯5 B5
flames burn - ing all a - round! So blind to the beau - ty of sleep.
P.M. P.M. P.M. P.M. P.M.

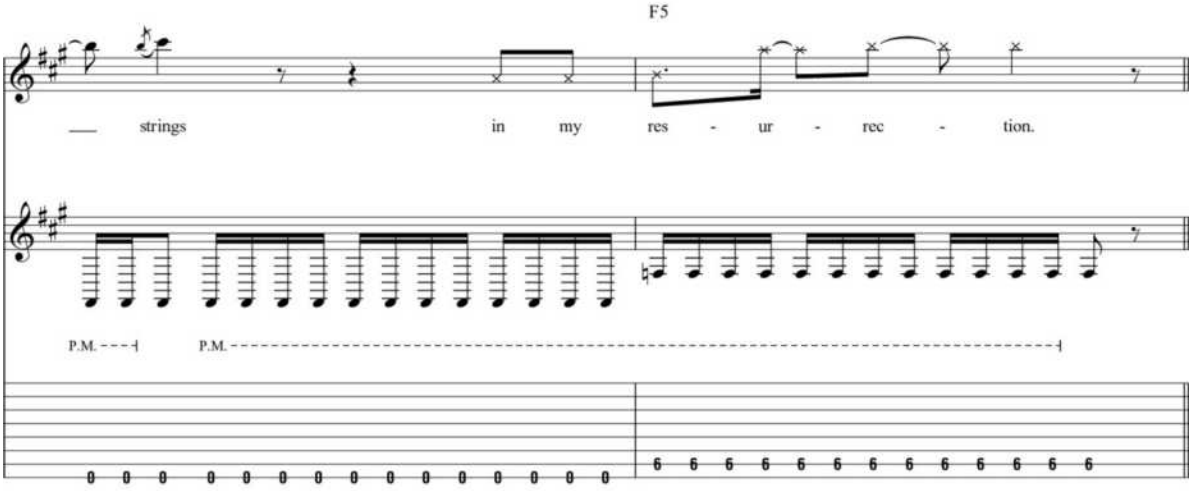
B♭5 A5 F♯5 B♭5
Well, it feels like the walls are melt - ing, freez - ing in - to me.
P.M.
A5 F♯5 B♭ B♭5 A5 F♯5
Have I lost track of time? Yeah!
P.M.
B♭ A5 F♯5 B5
Why can't I feel the
Gtrs. 1 & 3
Gtrs. 2 & 4
P.M.


B♭5 A5 F♯5
B♭5 A5 F♯5 B5
burn?
Gtrs. 1 - 4
P.M.
P.M.
P.M.
P.M.
P.M.

Verse
N.C.
F♯5
2. Star-ing at the hour - glass, my life, it ___ feels like a ___ ma -
P.M.
P.M.
P.M.
P.M.


E5
F♯5
- chine ___ run - ning with no ___ di - rec - tion. _
P.M.
P.M.
P.M.
1


Drawn and quar-tered by the mon - ster who pulls on the
P.M.
P.M.
P.M.


F5
strings in my res - ur - rec - tion.
P.M.
P.M.

Chorus
Gtrs. 3 & 4: w/ Riff C (2 times)
F♯5 E5 B♭5 A5 F♯5 E5 F5 B♭5
Whoa, yeah, I'm dy - ing to see what it is that is
Ah!
Gtrs. 1 & 2
Riff D
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
T

2nd & 3rd times, Gtrs. 1 & 2: w/ Fill 1
2nd & 3rd times, Gtrs. 3 & 4: w/ Fill 2

A5 G5 F♯5 E5 B♭5 A5

eat - ing a - way at me. Now the stars are the sun in my world. They

P.M. P.M. P.M. P.M.

1/2

To Coda

Gtrs. 1 & 2: w/ Riff D

F♯5 E5 F♯5 F♯5 E5 B♭5

burn from the in - side out. Whoa, yeah, I'm

End Riff D

let ring

P.M. P.M. P.M. P.M.

A5 F♯5 E5 F5 B♭5 A5 G5 F♯5 E5 B♭5

dy - ing to see what it is that is eat - ing a - way at me. Now the

A5 F♯5 E5 F♯5

stars are the sun in my world. They burn from the in - side out.

In - side -

Fill 1

Gtrs. 1 & 2

8va *loco*

P.H. P.M. P.M.

Pitch: C♯

Fill 2

Gtrs. 3 & 4

8va *loco*

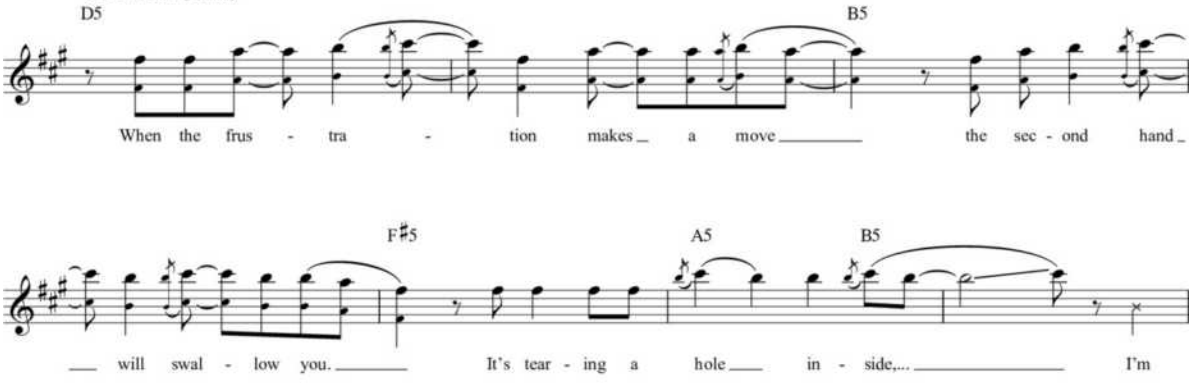
P.H. P.M. P.M.

Pitch: C♯

Interlude
D5
B5
out!
Gtr. 6 (dist.)
Riff E1
f
let ring
let ring
Gtr. 7 (dist.)
Riff F
End Riff F
Gtrs. 1 - 4
Riff E
Gtr. 7: w/ Riff F
F♯5
A5
B5
Gtr. 6
End Riff E1
let ring
let ring
Gtrs. 1 - 4
End Riff E

Bridge

Gtrs. 1 - 4: w/ Riff E
Gtr. 6: w/ Riff E1
Gtr. 7: w/ Riff F (2 times)



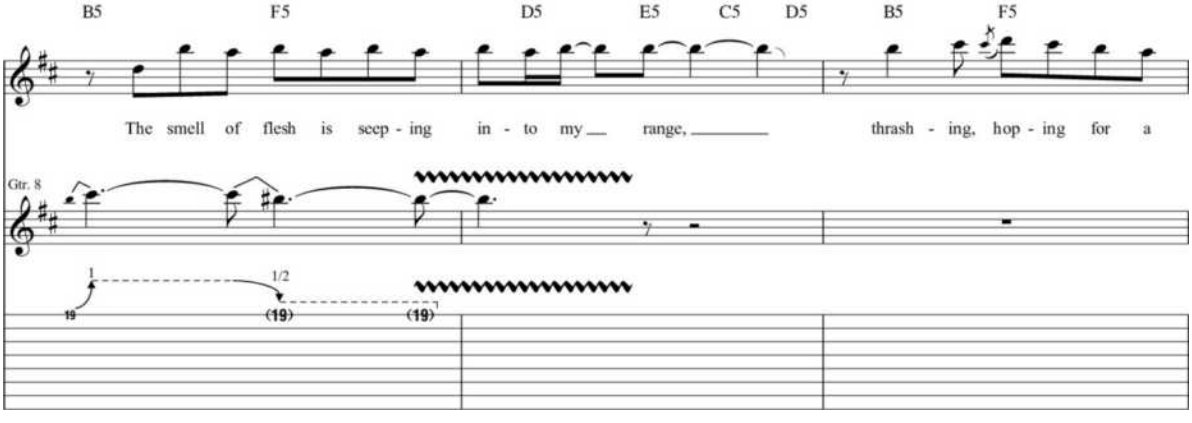
Guitar Solo

D5
A5
F♯m9
F♯5
P.M.
1/2
let ring
P.M.

Bridge

Gtrs. 1 - 4: w/ Riff A (1 1/2 times)
Gtr. 9 tacet

Gtr. 8 tacet



D5 E5 F5 B5 F5 D5 E5 C5 D5
bet - ter way. The push, the pull, it's tear - in' a - part my will
B5 F5 D5 E5 F♯5 B5 F5
to thrive in the day. Pins and need - les jab - bing
D5 E5 C5 D5 B5 F5 D5 E5 F5
in - to my veins. On the verge of los - ing san - i - ty.
F♯5
The beast tears and I can't do a thing a - bout
Gtrs. 1 - 4
P.M.
P.M.
P.M.
D.S. al Coda
F5
it.
P.M.
P.M.
P.M.
P.M.

Coda
Outro-Chorus
F♯5 E5 B♭5 A5 F♯5 E5 F5 B♭5
Fuck me, I am dy - ing for sleep! What ex - act - ly is
Gtrs. 2 & 4
Gtrs. 1 & 3
P.M. P.M. – 1
A5 G5 F♯5 E5 B♭5
eat - ing a - way at me? Now the
8va
loco

A5
F♯5 E5 F♯5
N.C.
stars are the sun in my world. They burn from the in - side out.
8va
loco
Gtr. 2
P.M.
Gtr. 1
Gtrs. 3 & 4

War Pigs (Interpolating Luke's Wall)

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

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Verse

Gtr. 1: w/ Rhy. Fig. 1 (8 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 1/2 times)

D5 E5 N.C. D5 E5 N.C.

1. Gen - 'rals gath - ered in their mass - es, just like witch - es at black
2. Now in dark - ness, world stops turn - ing, ash - es where the bod - ies

D5 E5 N.C.

mass - es. E - vil minds that plot de - struc - tion,
burn - ing. No more war pigs have the pow - er.

D5 E5 N.C. D5 E5 N.C.

sor - cer - er of death's con - struc - tion. In the fields the bod - ies
Hand of God has struck the hour. Day of judge - ment, God is call -

D5 E5 N.C.

burn - ing, as the war ma - chine keeps turn - ing.
- ing. On their knees, the war pigs crawl - ing.

Gtr. 2

D5 E5 N.C. Em

Death and ha - tred to man - kind,
Beg - ging mer - cies for their sins,

D5 E5 N.C.

poi - son - ing their brain - washed minds.
Sa - tan laugh - ing, spreads his wings.

Oh, Lord, yeah!

1.
4th time, To Coda
Interlude
D5 E5 N.C. G5 F♯5 F5 E5 D5 E5 N.C. G5 F♯5 F5 E5
Gtrs. 1 & 2
2.
Interlude
F5 E5 Em G5 Em G5
Rhy. Fill 1
End Rhy. Fill 1
P.M.
Em G5 Em G5
Bridge
1st time, Gtr. 1: w/ Rhy. Fill 1
E5 G5 E5 G5
1. Pol - i - ti - cians hide them - selves a - way,
2. Time will tell on their pow - er minds,
1/2
E5 G5 E5 G5
they on - ly start - ed the war.
mak - ing war just for fun.
Riff A
End Riff A

Gtrs. 1 & 2: w/ Riff A (2 times)
E5 G5 E5 G5 E5 G5 E5 G5
Why should they go out to fight? They leave that role to the poor! Yeah!
Treat - ing peo - ple just like pawns in chess, wail 'til their Judge - ment Day comes. Yeah!
Interlude
Gtrs. 1 & 2
D5 E5 N.C. G5 F♯5 F5 E5
1.
2.
Guitar Solo
Gtr. 1
Gtr. 2

Gtr. 1
Gtr. 2
Gtr. 3 (dist.)
mf
fdbk.

*Gtrs. 1 & 2
Gtr. 3 tacet
*Composite arrangement
P.M.
1/2
D5
E5
D5
D.S. al Coda
(take repeat)
fdbk.
Pitch: E

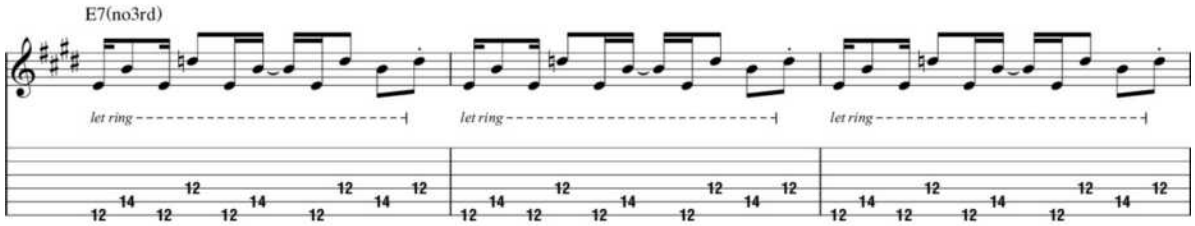
Coda

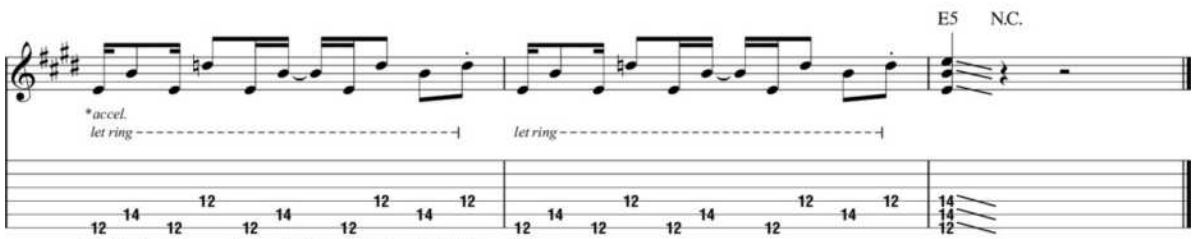
A "Luke's Wall"

B
B5
C5
B5
E5
D
let ring
E5
D
E5
D
let ring
let ring
C
E5
D
E5
let ring
D
E5
D
E5
Gtr. 1
Gtr. 2
p
mf

D

E





*Studio effect: tape speeds up gradually until chord sounds 10 1/2 steps higher.

Wrong Side Of Heaven

Words and Music by Ivan Moody, Jeremy Spencer, Jason Hook, Zoltan Bathory and Kevin Churko

Gtrs. 1, 2, 4-6 & 8-12: Tune down 2 1/2 steps:
(low to high) B-E-A-D-F♯-B

Gtr. 3: Drop D tuning, down 2 1/2 steps:
(low to high) A-E-A-D-F♯-B

Gtr. 7: Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately slow ♩ = 75

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Verse

Gtr. 1: w/ Riff A (1 1/2 times)

Gtr. 2 tacet

Am Em G

1. I spoke to God _ to - day, _ and she said that she's _ a - shamed. _ What have I ___ be - come? _

12/14

Bm Am Em

What have I done? _ I spoke to the Dev - il to - day, ___ and he swears he's not to blame. _

*Gtr. 3 (dist.)

mp

w/ ring modulator

7 7 7 7 7 7 2 2 2 2 2 2

*Doubled throughout

G Bm D5

And I un - der - stand, _ 'cause I feel the same. ___

Gtr. 1

Riff B

End Riff B

let ring *let ring*

Gtr. 3

5 5 5 5 5 5 5 5 0 0 0 0

**Gtr. 4 (dist.)

Rhy. Fill 1

End Rhy. Fill 1

f

P.M.

7 5 0 0

**Doubled throughout

Chorus

Gtrs. 1 & 3 tacet

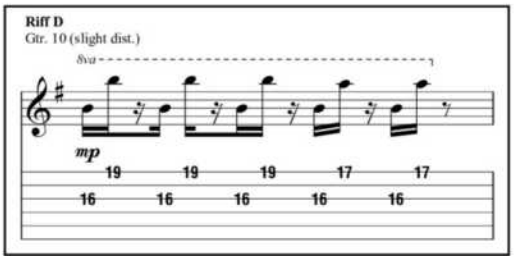
3rd time, Gtrs. 8 & 9 tacet

*Chord symbols reflect implied harmony.

3rd time, Gtr. 10: w/ Riff D

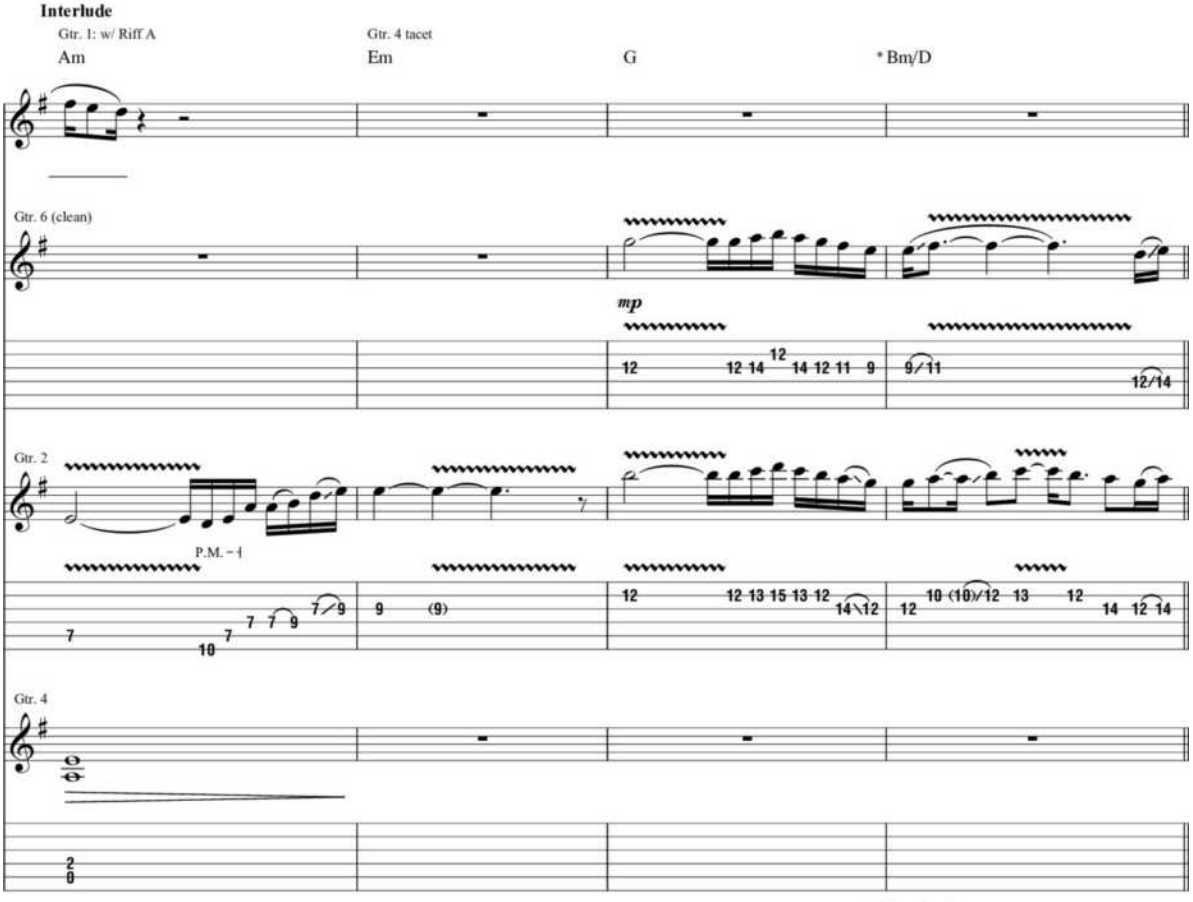
Riff D

Gtr. 10 (slight dist.)



1st & 3rd times, Gtr. 4: w/ Rhy. Fig. 1
2nd time, Gtr. 4: w/ Rhy. Fig. 1 (1st 2 meas., 2 times)
Gtr. 5: w/ Riff C
3rd time, Gtr. 10: w/ Riff D
E5 D5 C5 B5 D5 G5 F♯5 E5
Right or ___ wrong, ___ I can hard - ly tell. I'm on the wrong side _ of heav - en ___ and the
___ I'm on the...

To Coda 1
To Coda 2
Gtr. 4: w/ Rhy. Fig. 1 (last 2 meas.)
Gtr. 5: w/ Riff C (last 2 meas.)
D5 C5 B5 A5 F♯5 G5 E5 D5 C5 B5 A5 F♯5 G5
right - eous side _ of hell. ___ The wrong side _ of heav - en ___ and the right - eous side, _ the right - eous side _ of hell. _
I'm on the...)


Interlude
Gtr. 1: w/ Riff A
Gtr. 4 tacet
Am Em G *Bm/D
Gtr. 6 (clean)
mp
Gtr. 2
P.M. - 4
Gtr. 4

*Bass plays D.

Verse

Gtr. 1: w/ Riff A (1 1/2 times)
Gtr. 6 tacet

Gtr. 2 tacet

Am Em G

2. I heard from God to - day, and she sound - ed just like me. What have I done and

Gtr. 2

12/14

Gtr. 3

7 7 7 7 7 7 2 2 2 2 2 2 5 5 5 5 5 5 5 5

Bm/D Am

who have I be - come? I saw the Dev - il to - day,

Gtr. 3

(5) 0 0 0 0 0 0 0 0 7 7 7 7 7 7

D.S. al Coda 1

Gtr. 1: w/ Riff B

Gtr. 4: w/ Rhy. Fill 1

Em G Bm/D D5

and he looked a lot like me. I looked a - way. I turned a - way!

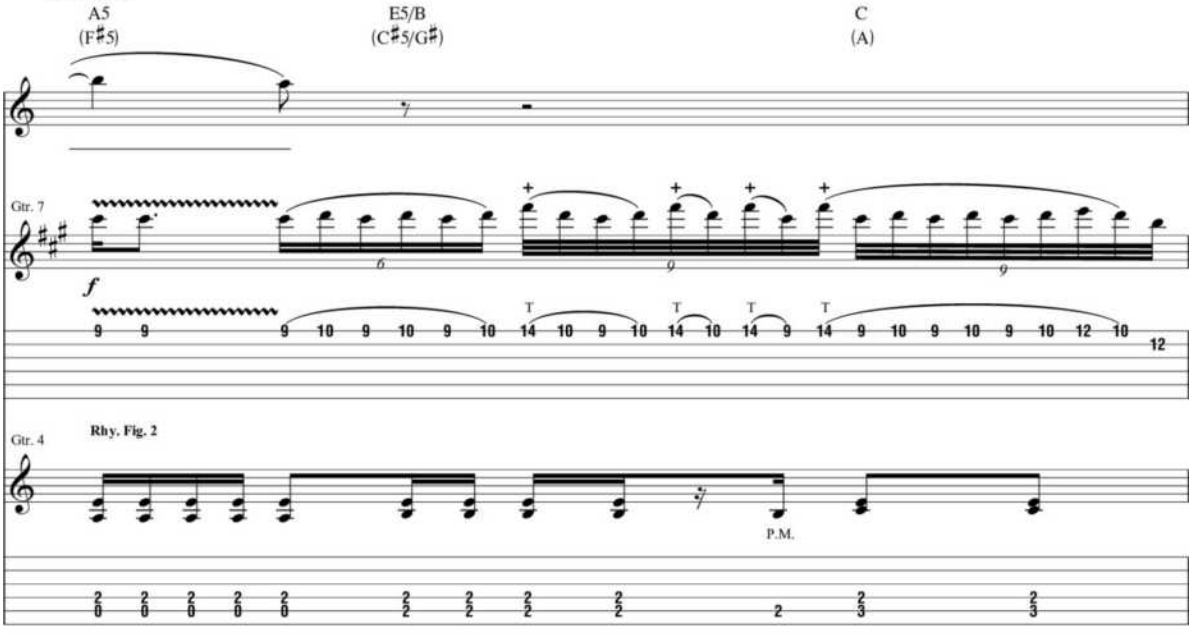
2 2 2 2 5 5 5 5 5 5 5 5 0 0

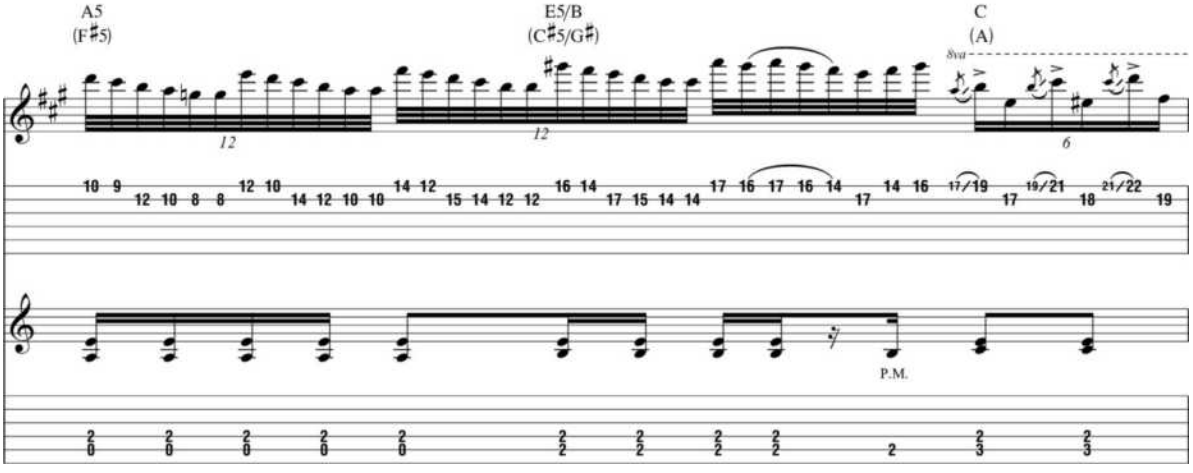
Coda 1

Gtr. 4: w/ Rhy. Fig. 1 (last 2 meas.)
Gtr. 5: w/ Riff C (last 2 meas.)

*Symbols in parentheses represent chord names respective to Gtr. 7.

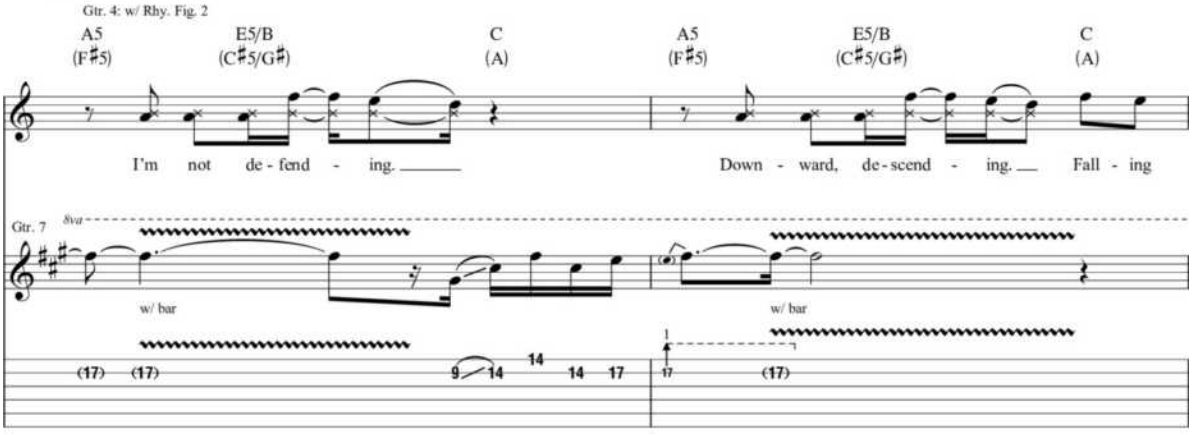
Guitar Solo

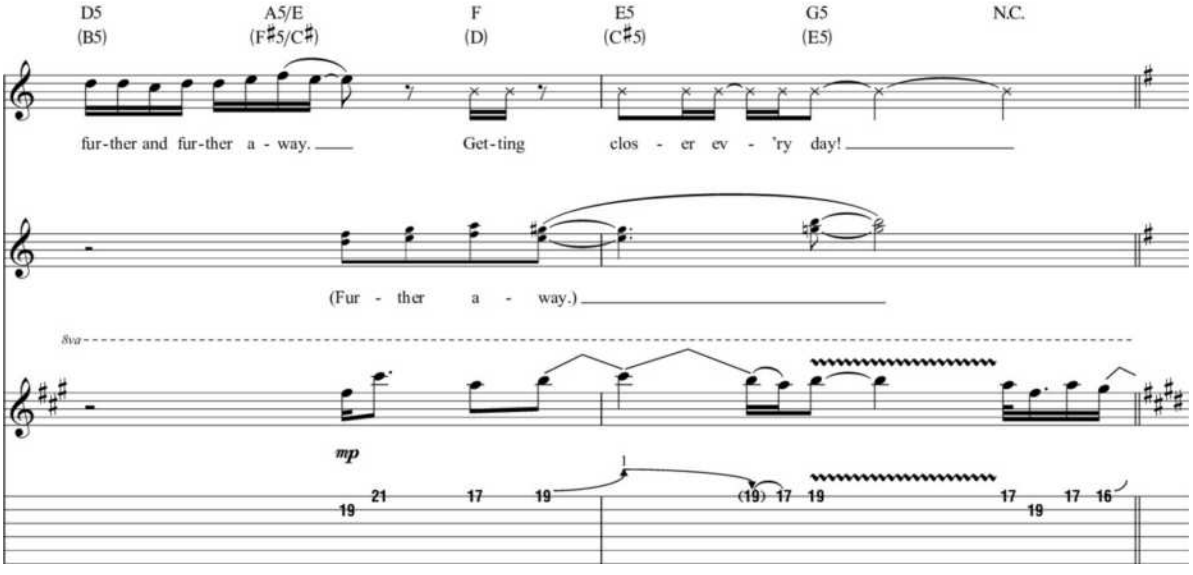




D5
(B5)
A5/E
(F♯5/C♯)
F
(D)
E5
(C♯5)
G5
(E5)
N.C.
8va
w/ bar
1/2
P.M.
End Rhy. Fig. 2

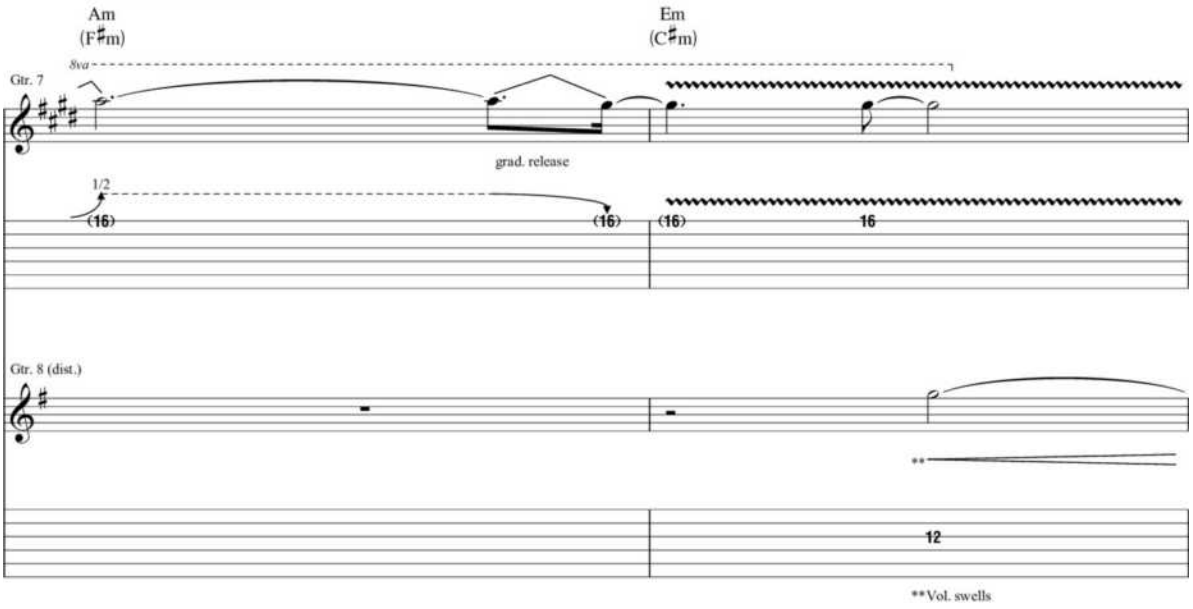
Bridge


Gtr. 4: w/ Rhy. Fig. 2
A5
(F♯5)
E5/B
(C♯5/G♯)
C
(A)
I'm not de - fend - ing.
Down - ward, de - scend - ing.
Fall - ing
Gtr. 7
8va
w/ bar


D5
(B5)
A5/E
(F♯5/C♯)
F
(D)
E5
(C♯5)
G5
(E5)
N.C.
fur - ther and fur - ther a - way.
Get - ting clos - er ev - 'ry day!
(Fur - ther a - way.)
8va
mp

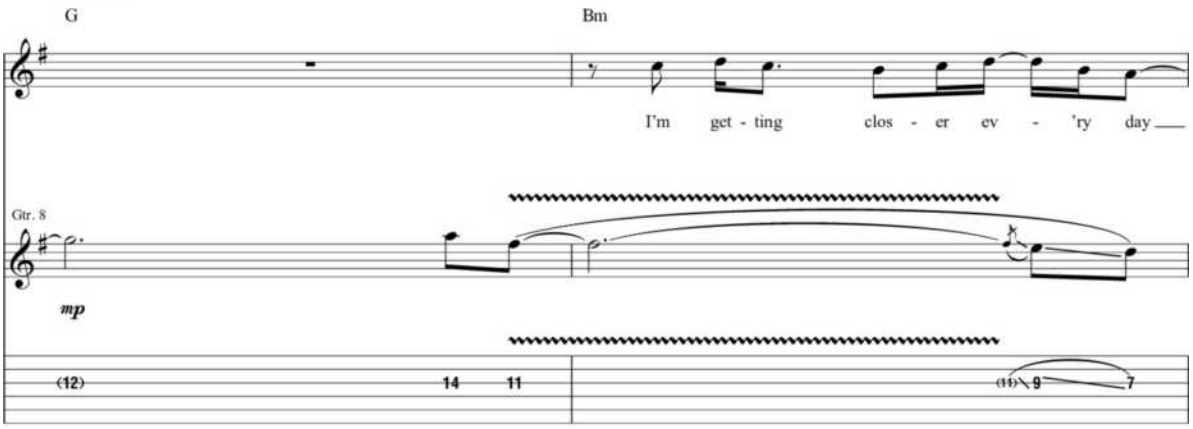
Interlude

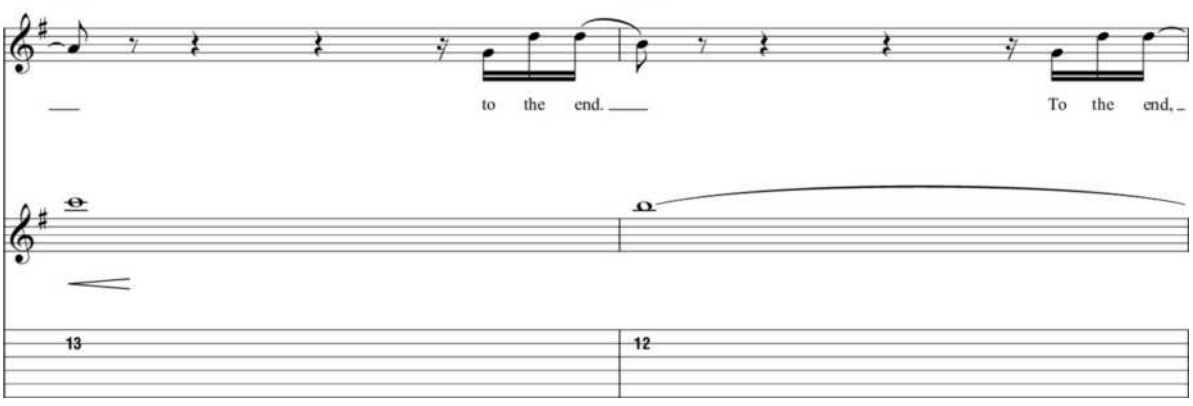
Gtr. 1: w/ Riff A (1 1/2 times)



**Vol. swells

Gtr. 7 tacet

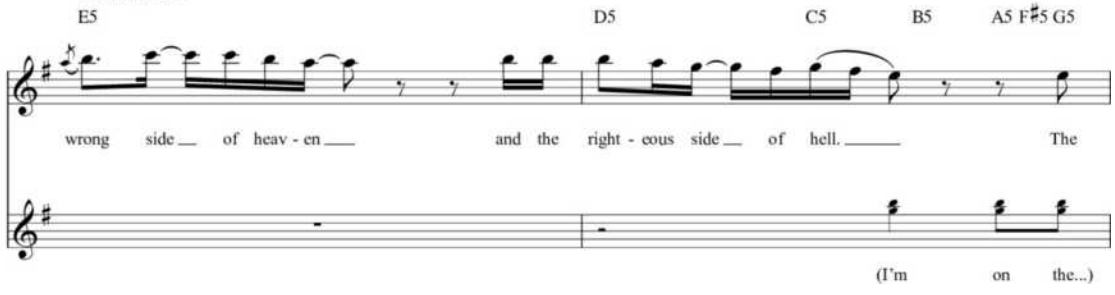


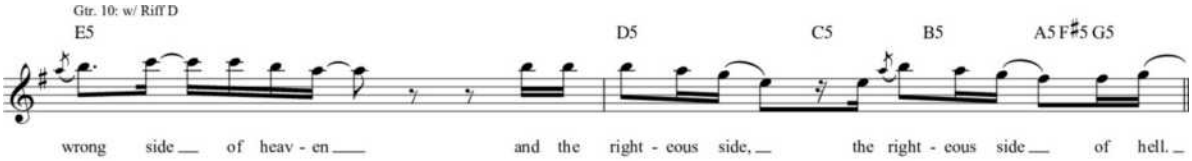


D.S. al Coda 2

Coda 2

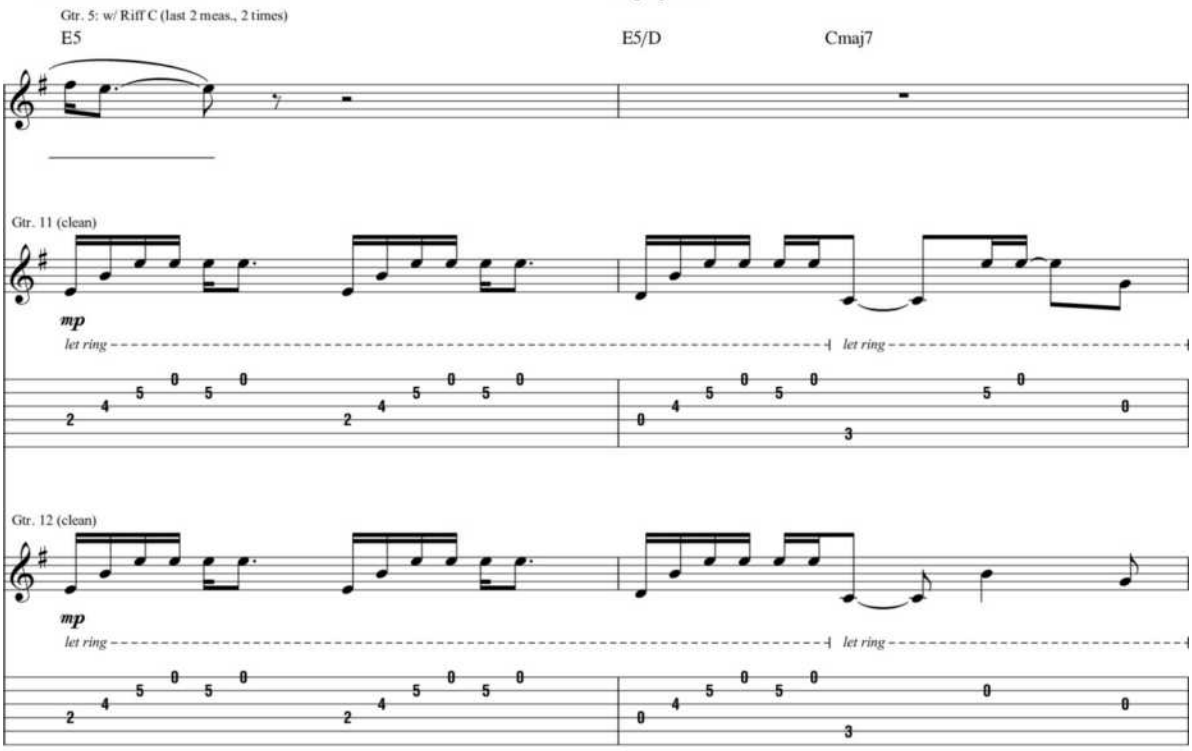
Gtr. 4: w/ Rhy. Fig. 1 (last 2 meas., 2 times)
Gtr. 5: w/ Riff C (last 2 meas., 2 times)
Gtr. 10: w/ Riff D



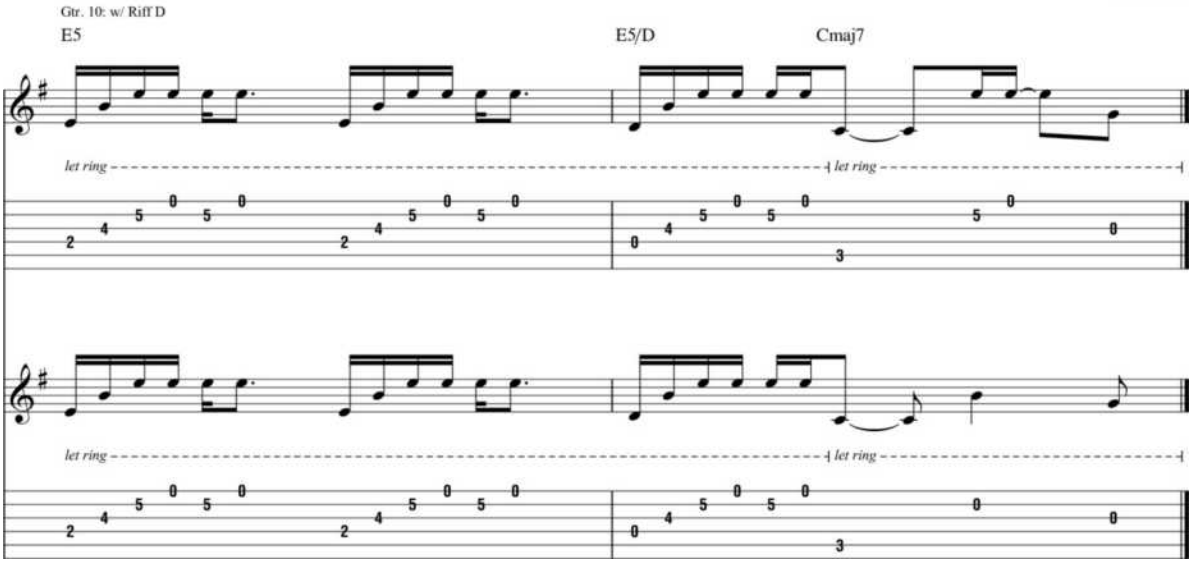


Outro

Begin fade

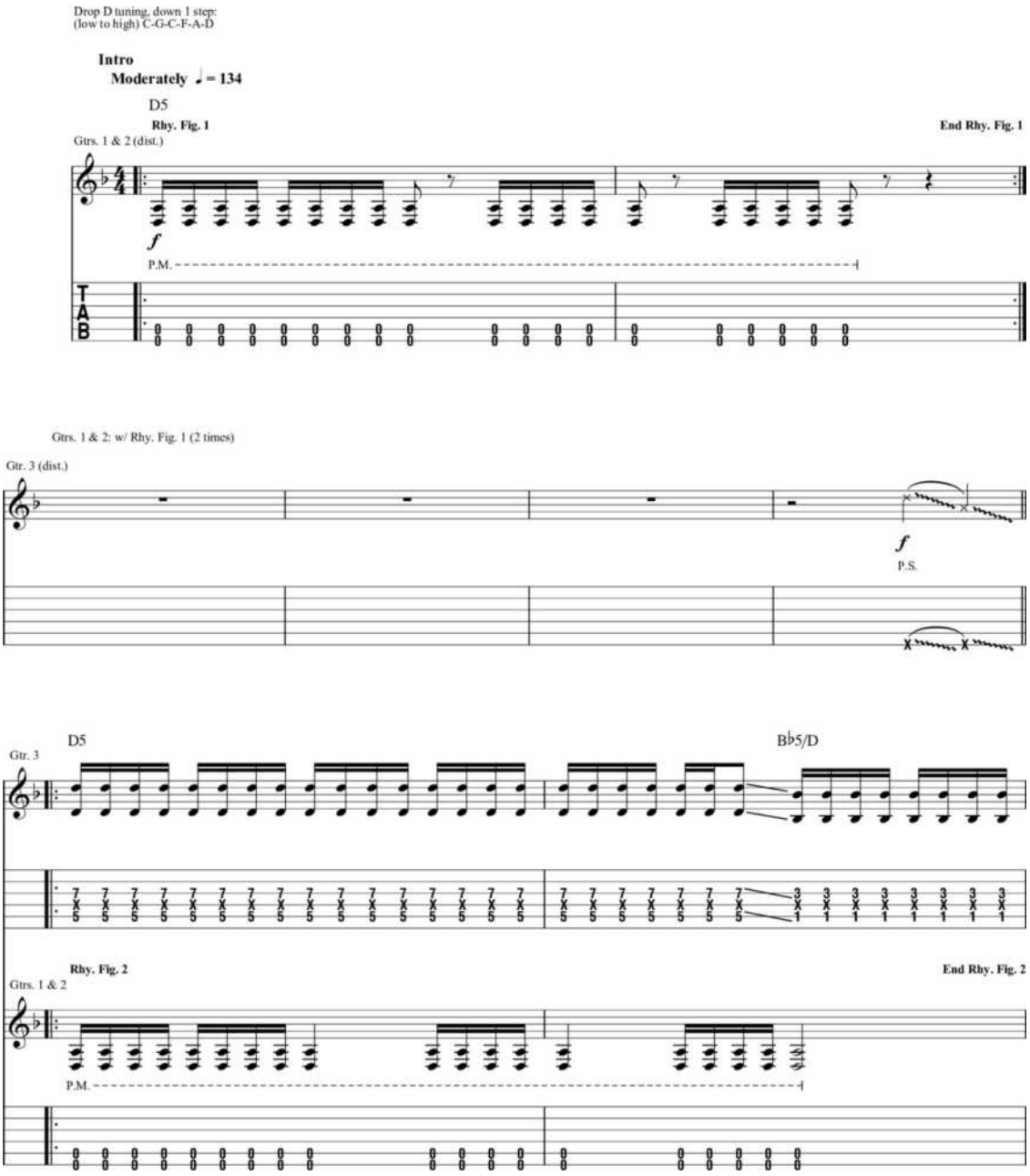


Fade out



Your Betrayal

Words and Music by Matthew Tuck, Jason James, Michael Paget, Michael Thomas and Don Gilmore



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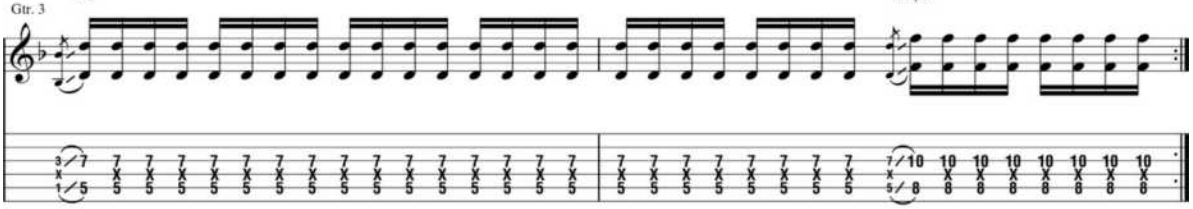
Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5

F5/D

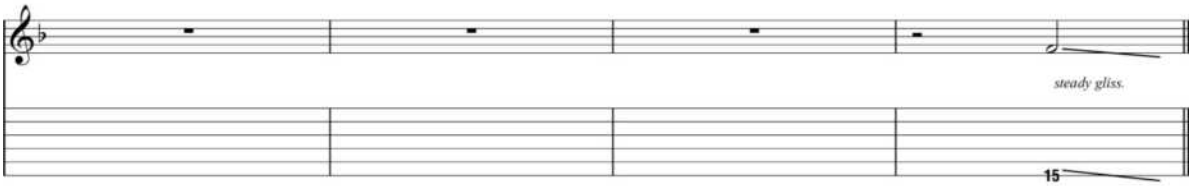
Gtr. 3



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5

steady gliss.



Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

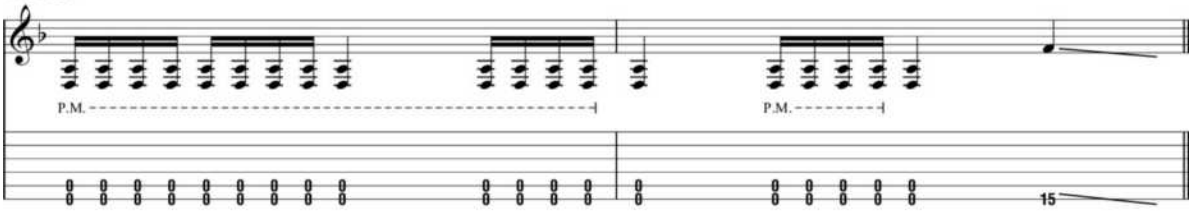
Play 3 times

Riff A

End Riff A

Gtr. 3: w/ Riff A

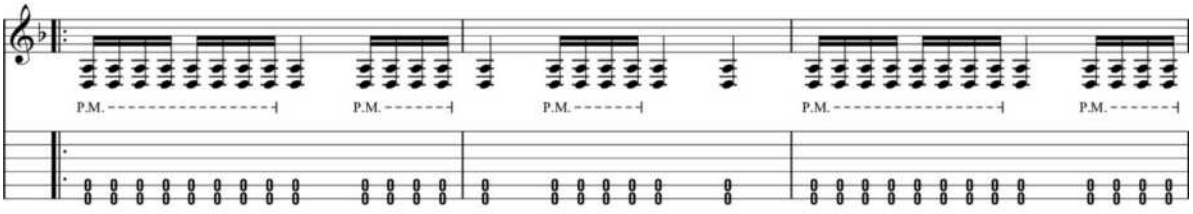
Gtrs. 1 & 2



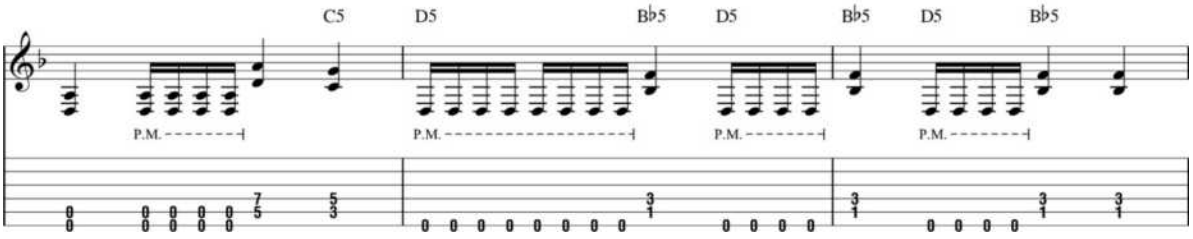
Gtr. 3: w/ Riff A (3 times)

Rhy. Fig. 3

Gtrs. 1 & 2



C5 D5 B♭5 D5 B♭5 D5 B♭5



1.
2.
Gtr. 3 tacet
D5
C5
D5
F
Em
Dm
C
Gtr. 3
Gtr. 1
End Rhy. Fig. 3
P.M.
Gtr. 2
End Rhy. Fig. 3
Verse
Half-time feel
D5
N.C.
D5
N.C.
Dm
C
F5
1. Whispered: Am I go - ing in - sane?
- al! 2. Whispered: Is it my turn to die?
My blood is boil - in' in - side of my
My heart is pound - in' as I say good-
Whispered: (In - sane.
Whispered: (In - sane.
(Die.
(Die.
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
P.M.
End half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4
D5
N.C.
D5
N.C.
Dm
C
F5
veins. Whispered: An e - vil feel - ing at - tacks.
bye. Whispered: So now I dance in the flames.
My bod - y's ach - in', there's no turn - in'
I'll have you cry - in' and scream - ing my
At - tacks.)
At - tacks.)
Flames.)
Flames.)

D5 N.C. D5 N.C. Dm C F5
back. So take your eyes off the trig - ger. I'm not to blame if your world turns to
name. You said that we'd be for - ev - er. How could you kill me and lie to my
Rhy. Fig. 5A
End Rhy. Fig. 5A
Gtr. 2
P.M.
1/4
Rhy. Fig. 5
End Rhy. Fig. 5
Gtr. 1
Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A
D5 N.C. D5 N.C. Dm C F5
black. As your eyes start to blis - ter,
face? Now that we can't be to - geth - er,
there's just no hope for a fi - nal em -
Pre-Chorus
D5
N.C.
brace. So here we are. I'm in your head, Screamed: I'm in your heart!
Gtrs. 1 & 2
P.S.
*w/ echo set for half-note regeneration w/ 1 repeat.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 6/8 times)
D5
C5
You were told to run a - way, soak the place and light the flame.
Riff B
Gtr. 3

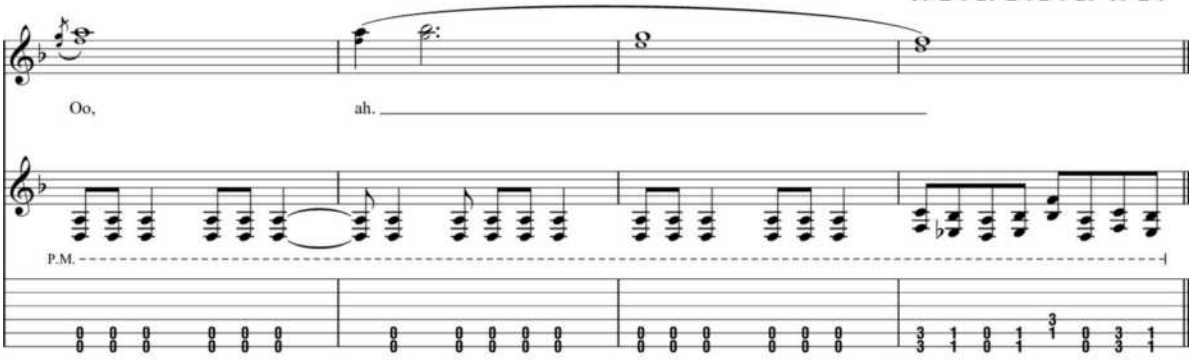
D5 B♭5 D5 B♭5 D5 B♭5 D5 C5 D5
Pay the price for your be - tray - al, your be - tray - al.
Screamed: Your be-tray - al!
End Riff B
Gtr. 3: w/ Riff B
2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1
I was told to stay a - way. Those two words I
To Coda
C5 D5 B♭5 D5 B♭5 D5 B♭5
can't o - bey. Pay the price for your be - tray - al,
1.
C5 F Em Dm C
your be - tray - al
Screamed: Your be - tray -
Riff C
End Riff C
Gtr. 1
P.M.
Riff C1
End Riff C1
Gtr. 2
*w/ echo as before.
Voc Fig. 1
(Stay a - way, can't o - bey.)

2.
Gtrs. 1 & 2: w/ Riffs C & C1
C5
F
Em
Dm
C
your be - tray - al.
Screamed: Your be -
Bridge
Half-time feel
D5
F5 E♭5 D5 E♭5
tray - al!
Gtr. 3
let ring
Gtrs. 1 & 2
P.M.
D5
N.C.
Go!
let ring
steady gliss.
P.M.

Oo,
ah.
Riff D
let ring
P.M.
F5 E♭5 D5 E♭5 B♭5 D5 F5 E♭5
Oo,
ah.
End Riff D
let ring
P.M.
Gtr. 3: w/ Riff D
D5
Oo,
ah.
Gtrs. 1 & 2
P.M.

End half-time feel

F5 E♭5 D5 E♭5 B♭5 D5 F5 E♭5



Pre-Chorus

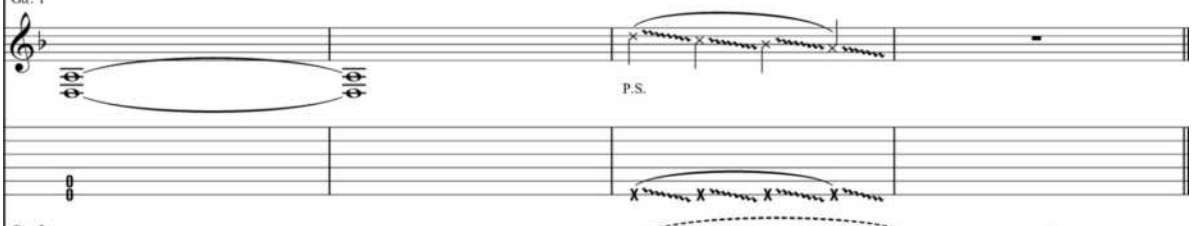
D5

D.S. al Coda

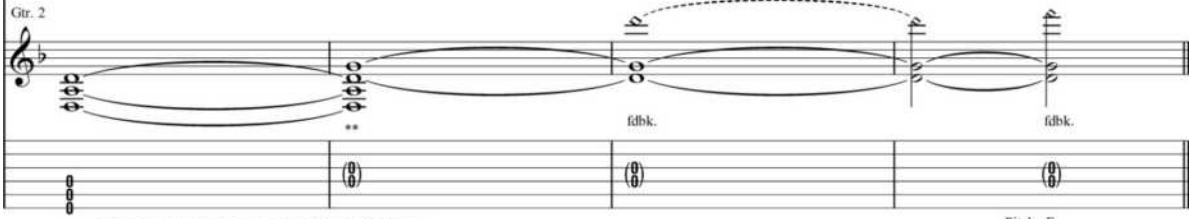
Whispered:

(So here we are. I'm in your head.)

Gtr. 1



Gtr. 2



*w/ echo set for quarter-note regeneration w/ 2 repeats.

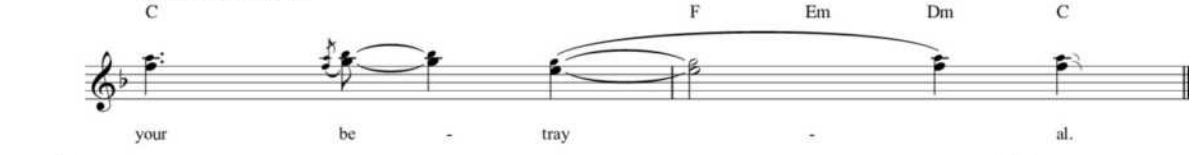
**Open 3rd string rings sympathetically.

Pitch: F

Coda

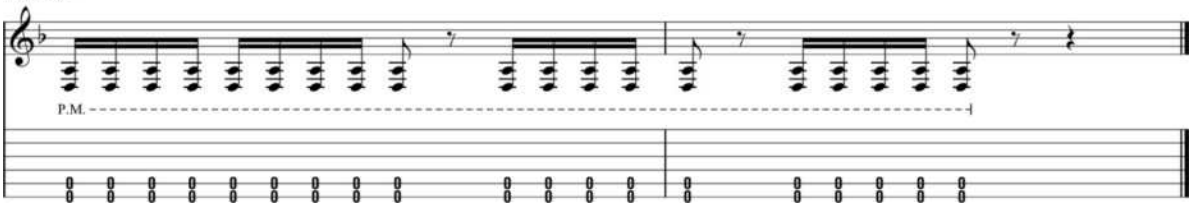
Gtrs. 1 & 2: w/ Riffs C & C1

C F Em Dm C



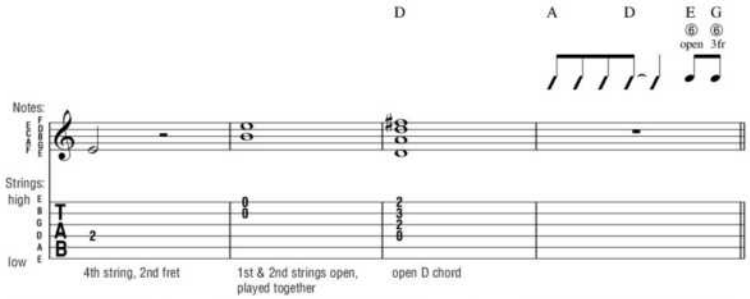
D5 N.C.

Gtrs. 1 & 2



Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.



RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

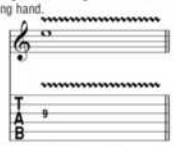
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

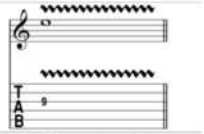
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



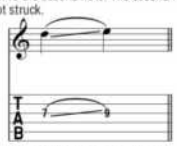
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



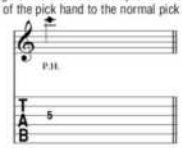
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

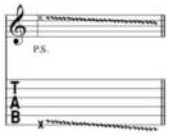
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



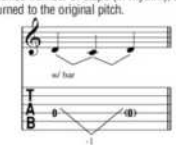
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Ace of Spades
MOTÖRHEAD

The Air That I Breathe
ALL THAT REMAINS

Bark at the Moon
OZZY OSBOURNE

Blood and Thunder
MASTODON

Bodies
DROWNING POOL

Breaking the Law
JUDAS PRIEST

Cemetery Gates
PANTERA

Combustion
MESHUGGAH

Coming Undone
KORN

Crazy Train
OZZY OSBOURNE

Davidian
MACHINEHEAD

Down with the Sickness
DISTURBED

Dragula
ROB ZOMBIE

Du Hast
RAMMSTEIN

Dying in Your Arms
TRIVIUM

Edgecrusher
FEAR FACTORY

Enter Sandman
METALLICA

Eyes of a Stranger
QUEENSRŸCHE

Hail to the King
AVENGED SEVENFOLD

Hallowed Be Thy Name
IRON MAIDEN

Hammer Smashed Face
CANNIBAL CORPSE

Hangar 18
MEGADETH

Happy?
MUDVAYNE

Indians
ANTHRAX

Iron Man
BLACK SABBATH

Master of Puppets
METALLICA

My Curse
KILLSWITCH ENGAGE

No More Tears
OZZY OSBOURNE

Painkiller
JUDAS PRIEST

A Prophecy
ASKING ALEXANDRIA

Psychosocial
SLIPKNOT

Rainbow in the Dark
DIO

Redneck
LAMB OF GOD

Schism
TOOL

Silent Night Bodom Night
CHILDREN OF BODOM

Souls of Black
TESTAMENT

South of Heaven
SLAYER

Still Counting
VOLBEAT

Symphony of Destruction
MEGADETH

Toxicity
SYSTEM OF A DOWN

The Trooper
IRON MAIDEN

22 Faces
PERIPHERY

War Pigs (Interpolating Luke's Wall)
BLACK SABBATH

Wrong Side of Heaven
FIVE FINGER DEATH PUNCH

Your Betrayal
BULLET FOR MY VALENTINE

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